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SOPHOCLIS TRACHINIAE,

WITH NOTES AND INTRODUCTION

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PREFACE.

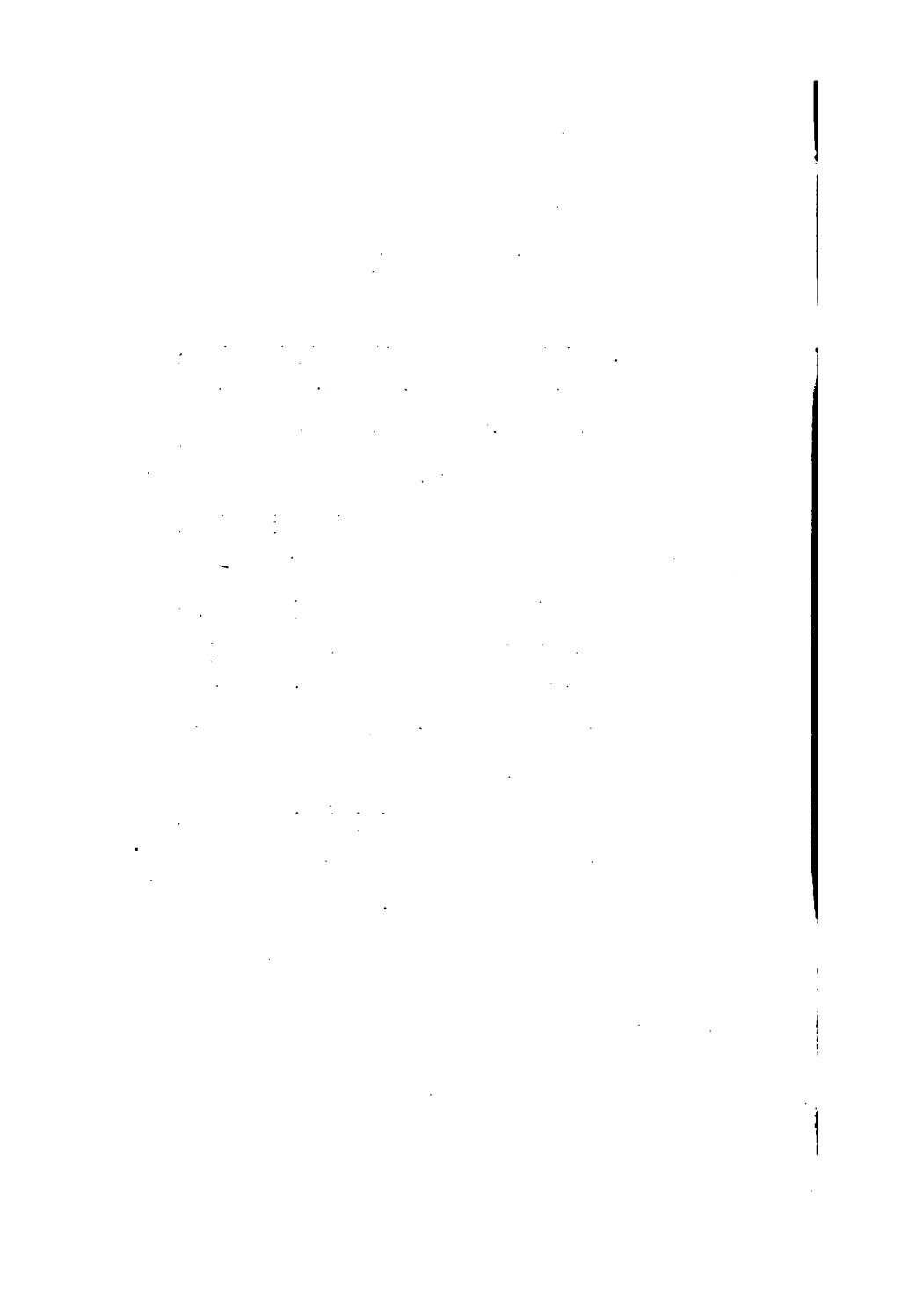
THE text of the present edition is based on that of Professor Campbell, all deviations from which will be noticed as they occur.

ERRATUM.

P. xiv. l. 11 from foot, *for πάραδος read πάροδος.*

has kindly undertaken to prepare the Index.

S. CATHARINE'S COLLEGE,
June, 1877.



INTRODUCTION.

OF the literary history of the *Trachiniae* we are left in almost total ignorance, as it is the only one of the extant plays of Sophocles of which no argument has come down to us from the Alexandrine critics, and no extract from the didascaliae or still earlier records of the stage. Under these circumstances it is impossible to determine satisfactorily a question of primary importance to the student, whether the play in its present form was compiled from two separate editions. From the internal evidence which is afforded by the structure and composition of the work, Hermann establishes a strong case for the affirmative, while Professor Paley on the other hand takes the opposite view, on the ground that the advocates of Hermann's theory have allowed too much weight to the occasional occurrence of alternative or interpolated lines. It can scarcely however be questioned that, from whatever cause, the *Trachiniae*, as we now possess it, is a composition of very unequal merit. While many passages, and notably the more important monologues, are written in the author's

P. T.

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finest style, it is certain that a considerable portion of the dialogue, especially towards the commencement of the play, is in an unsatisfactory state. Various theories have been advanced to account for this inequality; amongst others, that the play was completed by another tragedian, or that it lacked the finishing touches of the author's hand. Neither of these suggestions can be regarded as satisfactory, for in its best parts no amount of elaboration could have made perfection more perfect; while even in its feebler portions the play is eminently Sophoclean both in thought and expression. Accepting, in default of a more probable one, the theory suggested by Hermann, it is to these very recensions that I would ascribe the want of uniformity which is so noticeable a feature in the play as we at present possess it. In certain portions, more especially towards the commencement, they would seem to have created such confusion in the text, each copyist selecting what seemed good in his own eyes, that whole lines have been added, altered, or transposed to supply the broken connexion, a theory which would satisfactorily account for the superficial appearance of unity which is afforded by the play in its present form. In one or two cases the corruption of the text is distinctly suggestive of this cause, and there is every reason for supposing that the same agency has been at work in other instances where unfortunately we have lost the clue that is required for determining and correcting the error. I am consequently prepared to accept the theory

of Hermann, that the text of the *Trachiniae* is corrupt and even incomplete in parts, without at all coinciding in his view that the interest of the play ceases with the death of Deianira, and that the concluding portion is tame and unsatisfactory. In addition to the fact that one of the finest of dramatic monologues is included in this portion of the play, the arguments which he uses have been already applied with greater force to the closing scenes of the *Ajax*, in relation to which they have been repeatedly met and answered. It is true that the burial of Ajax may have been regarded by a Greek audience as the natural termination of the play, but it does not at any rate form an essential item in the development of the plot. In the *Trachiniae*, on the other hand, the apotheosis of Heracles, which is suggested by his obsequies on Oeta, is the climax towards which the drama has throughout been tending, and without it, as Thirlwall observes, the plot itself becomes meaningless, and even the deaths of Heracles and Deianira are liable to the charge of undue sensationalism.

The *Trachiniae* has everything to gain by a comparison with the corresponding play of Euripides. We might even question the wisdom which led the younger tragedian to select the madness of Heracles as the cause and occasion of the catastrophe, for it is a subject which, except in its consequences, can never lend itself readily to dramatic treatment, if only because it presupposes an absence of motive and character, in the skilful delineation of which lies the chief art of the tragedian. There are

INTRODUCTION.

course instances in which the subject has been successfully handled, witness the *Ajax* of Sophocles ; but there, as in every case, the interest is altogether due to the care and ingenuity of the poet, in whose hands the madness of the hero becomes a powerful accessory in the subsequent development of his character. But in the *Hercules Furens* Euripides is at little pains to utilize the same materials, and we are simply made the spectators of a revolting crime for which there is apparently no cause, and which certainly leads to no result.

So, again, if we study the plot and development of the respective plays, we can scarcely doubt that the advantage rests with Sophocles. In the *Trachiniae* we have all that can excite and interest our feelings, nothing that can offend them : a simple and well-conceived plot, the action of which is determined by no arbitrary interference from above, but depends for its interest on the truer and more intelligible consequences of human motives and human frailties, and finally a catastrophe which arises from a misconception so harmless in itself and so terribly expiated that no room is left for anything but sympathy with one whose suffering far outweighs her sin.

It is of course round Deianira that the chief interest of the play centres, and nowhere has Sophocles created a character more perfect in its conception of womanly forbearance and dignity. It is true she represents no advanced principle of duty, nor is even her death heroic in comparison with that of Antigone ; and yet, in spite of this,

and perhaps because of it, no one of all our author's heroines, not excepting Antigone herself, enlists our sympathies more surely and unreservedly.

In the character of Heracles we have a combination of the human with the divine. Heroic in action, he is yet conspicuously accessible to the passions and weaknesses of man, a combination which would present no incongruity in the eyes of a Greek audience, and which is at the same time eminently serviceable to the tragedian; for, while his divine attributes render him a grander figure round which to concentrate the action of the drama, his humanity secures him a sympathy which we seldom yield to a character that is altogether godlike and divine.

The minor characters are equally well sustained, none more so than that of Hyllus, who in his frank and impetuous boyhood forms the best of contrasts with the false and scheming Lichas.

No notice of the play, however brief, can fail to include at least a passing reference to what is commonly known as the Irony of Sophocles, more especially as, after the *Oedipus Rex*, no one of all the author's tragedies exhibits this peculiarity in a more marked degree than the *Trachiniae*. For an exhaustive treatise on the subject I must refer the student to a well-known essay by the late Bishop Thirlwall (*Camb. Phil. Mus.* ii. p. 483), two extracts from which will suffice to shew the importance of the question in relation to the present play. ‘But now the irony of fate displays itself in the cruellest manner: all the wishes

of Deianira shall be granted, but only to verify her worst fears. The labours of Hercules are at an end: she herself has disabled him from ever undertaking another. No rival will henceforward divert his love from her: his eyes will soon be closed upon all earthly forms. But all this is but a bitter mockery: in truth she has made him in whose wellbeing her own was wrapt up, supremely wretched; she has converted his affection for herself into deadly hatred. She, who was able to ruin him, has no means of saving him: the only proof she can give of her fidelity and love is, to die.' And again in regard to the apotheosis: 'Deianira's wishes have been fulfilled, not indeed in her own sense, but in an infinitely higher one. The gods have decreed to bestow on Hercules not merely length of days, but immortality; not merely ease and quiet, but celestial bliss. She indeed has lost him, but only as she must have done in any case sooner or later; and instead of forfeiting his affection, she has been enabled to put the most unequivocal seal upon her faith and devotedness.' Viewed in the above light the Irony of Sophocles is little else than the embodiment in a poetic form of that Irony of Fate which meets us at every turn in the vicissitudes of life, unnoticed it may be except when its victims are amongst the great ones of the world. It is in fact the unforeseen chance by which fortune mocks the plans and expectations of the most farsighted by using for their advancement or for their fall the occasions and agencies which they had either ignored or miscalculated. Tacitus, its ablest

exponent in history, is never weary of describing its caprices: indeed the following passage from the *Annals* (III. 18) might almost stand for a definition of the Sophoclean Irony:

Mihi, quanto plura recentium seu veterum revolvit, tanto magis ludibria rerum mortalium cunctis in negotiis obversantur: quippe fama, spe, veneratione, potius omnes destinabant imperio, quam quem futurum Principem fortuna in obsculo tenebat.

A recognition of this theory is the very keynote to the *Trachiniae*; indeed many of the most dramatic situations in the play were clearly designed to illustrate it; none more so than the striking scene in which Deianira at their first meeting betrays her interest in Iole, never dreaming in her ignorance that the information she requires will prove the girl to be her rival.

I have purposely refrained from entering on the questions which have been raised in regard to the legends of Heracles and their supposed connexion with the worship of the East. An examination of these theories would have been out of place in a work like the present, the object of which is to interest schoolboys anew in the study of a play, which, notwithstanding certain minor imperfections of detail, cannot fail to be recognised as one of the truest and most pathetic of tragedies.

The *Trachiniae* belongs to the second of the three periods which mark the style of Sophocles. Commencing with the grander phraseology of Aeschylus, of which no trace is found in any of the plays which have come down to us, he soon passed

of Deianira shall be granted, but only to verify her worst fears. The labours of Hercules are at an end: she herself has disabled him from ever undertaking another. No rival will henceforward divert his love from her: his eyes will soon be closed upon all earthly forms. But all this is but a bitter mockery: in truth she has made him in whose wellbeing her own was wrapt up, supremely wretched; she has converted his affection for herself into deadly hatred. She, who was able to ruin him, has no means of saving him: the only proof she can give of her fidelity and love is, to die.' And again in regard to the apotheosis: 'Deianira's wishes have been fulfilled, not indeed in her own sense, but in an infinitely higher one. The gods have decreed to bestow on Hercules not merely length of days, but immortality; not merely ease and quiet, but celestial bliss. She indeed has lost him, but only as she must have done in any case sooner or later; and instead of forfeiting his affection, she has been enabled to put the most unequivocal seal upon her faith and devotedness.' Viewed in the above light the Irony of Sophocles is little else than the embodiment in a poetic form of that Irony of Fate which meets us at every turn in the vicissitudes of life, unnoticed it may be except when its victims are amongst the great ones of the world. It is in fact the unforeseen chance by which fortune mocks the plans and expectations of the most farsighted by using for their advancement or for their fall the occasions and agencies which they had either ignored or miscalculated. Tacitus, its ablest

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into the somewhat crude and rhetorical style which appears in the *Antigone*, *Electra*, and *Trachiniae*, out of which grew the simple yet studied grace of tragedies like the *Philoctetes* and the *Coloneus*. It is in the last-named play that his art is commonly supposed to have reached its highest development; but opinions are not unanimous on this point, and the present editor is inclined to agree with the critic in one of the comedies of Phrynicus, who prefers his second and cruder style to the more finished but less vigorous versification of the last:—

οὐ γλύκις, οὐδὲ ὑπόχυτος, δλλὰ Πράμνιος¹.

‘Neither his sweet wine, nor his wine and water for me, but his driest Pramnian.’

In the construction of his tragedies he follows in the main the scheme prescribed by Aristotle², the technical divisions of which are as follows:

- (i) the *πρόλογος*, with which the play opens before the appearance of the chorus;
- (ii) the *πάραδος*, or ode, to the accompaniment of which the chorus comes forward on the stage;
- (iii) the *ἐπεισόδια*, or passages of dialogue which intervene between the choric odes. These vary in number according to the requirements of the play.
- (iv) the *στάσιμα*, or odes delivered by the chorus when it has taken up its position permanently on the stage. These again are variable in number.

¹ Phryn. (Com.) *Inc.* 13.

² *Poet.* § 12.-

(v) the *ἔξοδος*, which follows the final ode and dismisses the actors at the close of the play.

In addition to the above, our author makes frequent use of the incidental pieces known as *τὰ ἀπὸ σκηνῆς*, of which the *κομψός* or wailing song is the most important.

Of the so-called *Unities of the Drama* one only is observed by Sophocles,—that which requires that the interest of a play should be centred round a single point. The other two, according to which the scene must not be changed during the performance of a play nor the action be extended beyond a single revolution of the sun, are now generally ignored, as changes of scene and sky in a Greek theatre would in themselves present difficulties sufficient to account for their infrequent use by the tragedian.

The details of his dramatic career are derived from the following sources :

- (i) a short biography by Suidas ;
- (ii) a similar record by the anonymous authors of the scholia, handed down in all probability by grammarians like Aristoxenus, Dicaearchus, and the later Peripatetics ;
- (iii) the didascaliae, or records of dramatic exhibitions ;
- (iv) the scattered notices of his life and writings which are furnished by his contemporaries, more especially by Aristophanes and the comic poets.

One of the chief innovations which Sophocles introduced in connexion with the Athenian stage was to draw a clear line of separation between the

province of the actor and that of the tragedian. Hitherto their duties, and even their names, had been confounded, the word *τραγῳδος* being applied indiscriminately to both. Sophocles, in consequence, it is said, of the weakness of his voice, was the first to discountenance the existing system. On two occasions only did he take an active part in the performance of his plays, on one of which he appeared in the character of the blind harper Thamyris¹, though even then, to quote the words of Pliny², ‘cithara sine voce cecinit,’ while on the other he apparently represented Odysseus in the meeting with Nausicaa which is described in the sixth Book of the *Odyssey*.

The order in which his extant plays were produced is as follows: (i) the *Antigone*, (ii) the *Electra*, (iii) the *Trachiniae*, (iv) the *Tyrannus*, (v) the *Ajax*, (vi) the *Philoctetes*, and (vii) the *Coloneus*; of which the *Antigone* appeared in 441 or 440 B.C., the *Philoctetes* in 405, and the *Coloneus* in 401. We can also approximately fix the date of the *Tyrannus*, as in v. 532 of the play we find a vowel elided at the end of the line, and it was not until after the year 432 B.C. that the poet allowed himself this licence.

His success as a tragedian was altogether without parallel, for, although the occasions on which he exhibited amount to only twenty-eight in all, he gained the first prize either eighteen, twenty, or twenty-four times (for the accounts vary), but

¹ Cf. Eur. *Rhes.* 923.

² *Nat. Hist.* VII. 57.

never the third: a list of triumphs which sufficiently accounts for the eulogy pronounced by Phrynicus on his dramatic career,

μάκαρ Σοφοκλέης, ὃς πολὺν χρόνον βιώσει
ἀπέβανεν εὐδαιμονίην καὶ δεξιότην,
πολλὰς ποιήσας καὶ καλὰς τραγῳδίας.
καλῶς δὲ ἐτελεύτην, οὐδὲν ὑπομεῖνας κακόν¹.

In person he was eminently attractive, and in disposition, as Aristophanes tells us², gentle and loveable. It is true that the same author suggests in a well-known passage of the *Pax*³ that he had a tendency to avarice, but the lines in question are probably based on a misconception, connected it may be with the fact that Simonides, with whom the poet compares him, received money for his compositions. The charge is in itself an improbable one, for, according to Pliny⁴, he was born of a good family, and the impression that he was of humble origin may perhaps have arisen from the fact that, in its secondary meaning, the term Κολωνίτης⁵ had by this time become synonymous with ἀγοραῖος in the sense of a hireling. Among the epithets applied to him we find that of φιλαθηναϊστας owing to his extreme partiality for his native city: indeed, while the poets who were his

¹ Phrynicus Μοῦσα, Meineke, Frag. Comic. Græc., Vol. II. part I, p. 592. ² Ran. 82. ³ vv. 697—699.

⁴ Plin. *Nat. Hist.* xxxvii. 11.

⁵ We must remember that there were two places of this name, one inside the walls of Athens, the other (Κολωνὸς Ἰππιος) distant about ten stades from the city-gates. The latter was the birthplace of Sophocles, while the former appears to have been used as a market for the hiring of servants.

contemporaries travelled widely, Sophocles appears to have never left the shores of Greece.

The accounts of his death vary. We are told in an epigram, which has been falsely ascribed to Simonides, that he died as he was eating a bunch of grapes, but it is generally supposed that this is only the allegorical version of another and more probable account, according to which his death took place at the very moment when he was receiving the congratulations of his friends on the success of one of his plays. It was early in the year 405 B.C. that he died.

To me he seems incomparably the greatest dramatist of Greece, for assuredly no other unites in his poetry such sweetness with such strength. Combining all the power and dignity of Aeschylus with the pathos and tenderness of Euripides, he exhibits at the same time an insight into character second only to Shakspere's and altogether without parallel in the poetry of his contemporaries. Even in the structure and development of his plots he anticipates the ingenuity of modern times, and we might almost compare the tragedies of Oedipus and Lear in the form in which they stand, and find it hard to determine which of the two shews the more consummate art.

ΣΟΦΟΚΛΕΟΥΣ ΤΡΑΧΙΝΙΑΙ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΗΙΑΝΕΙΡΑ.

ΘΕΡΑΠΑΙΝΑ.

ΥΛΛΟΣ.

ΧΟΡΟΣ ΠΑΡΘΕΝΩΝ ΤΡΑΧΙΝΙΩΝ.

ΑΓΓΕΛΟΣ.

ΔΙΧΑΣ.

ΤΡΟΦΟΣ.

ΠΡΕΣΒΥΤΣ.

ΗΡΑΚΛΗΣ.

ΤΠΟΘΕΣΙΣ.

ΕΚ ΤΗΣ ΑΠΟΛΛΟΔΩΡΟΥ ΒΙΒΛΙΟΘΗΚΗΣ. (Π. 7. 5.)

‘Ηρακλῆς παραγενόμενος εἰς Καλυδῶνα τὴν Οἰνέως θυγατέρα Δημάνειραν ἐμηστεύσατο, καὶ διαπαλάσσας ὑπὲρ τῶν γάμων αὐτῆς πρὸς τὸν Ἀχελῷον ἀπεικασθέντα ταύρῳ, περιέκλασε τὸ ἔτερον τῶν κεράτων· καὶ τὴν μὲν Δημάνειραν γαμεῖ, τὸ δὲ κέρας Ἀχελῷος λαμβάνει, δοὺς ἀντὶ τούτου τὸ τῆς Ἀμαλθείας. Ἀμάλθεια δὲ ἦν Λίμονίου θυγάτηρ, ἡ κέρας εἶχε ταύρου τοῦτο δὲ, ὡς Φερεκύδης φησὶ, δύναμιν εἶχε τοιαύτην ὥστε ποτὸν ἡ βρωτὸν, ὅπερ εὔξαιτε τις, παρέχειν ἄφθονον. στρατεύει δὲ Ἡρακλῆς μετὰ Καλυδωνίων ἐπὶ Θεσπρωτοὺς, καὶ πόλις ἀλλὸν Ἐφύραν, ἡς ἔβασιλενε Φύλας, Ἀστυόχῃ τῇ τούτου θυγατρὶ συνελθὼν, πατὴρ Τληπολέμου γίνεται. γενομένων δὲ τούτων εὐωχούμενος παρὰ Οἰνέην, κορδύλῳ παίσας ἀπέκτεινεν Εἴνομον τὸν Ἀρχιτέλους παῖδα κατὰ χειρῶν διδόντα· συγγενῆς δὲ οὗτος Οἰνέως. καὶ δὲ μὲν πατὴρ τοῦ παιδὸς ἀκουσίου γενομένου τοῦ συμβεβήκότος συνεγνωμόνει· Ἡρακλῆς δὲ κατὰ τὸν νόμον φυγὴν ὑπομένει ηθελε, καὶ δὴ ἔγων πρὸς Κήϋκα εἰς Τραχῆνα ἀπίειναι. ἄγων δὲ Δημάνειραν εἰς ποταμὸν Εἴηνον ἥλθεν, ἐν ᾧ καθεζόμενος Νέσσος δὲ Κένταυρος τοὺς παριότας διεπόρθμενε μισθοῦν, λέγων παρὰ θεῶν ταύτην τὴν πορθμείαν εἰληφέναι διὰ τὸ δίκαιος εἶναι. αὐτὸς μὲν οὖν Ἡρακλῆς τὸν ποταμὸν διέβη, Δημάνειραν δὲ μισθὸν αἰτηθεὶς ἐπέτρεψε Νέσσον διακομίζειν. ὁ δὲ πορθμεύων αὐτὴν ἐπεχείρει βιάζεσθαι. τῆς δὲ ἀνακραγούσης αἰσθόμενος ἔξελθόντα Νέσσον ἐτάξευσεν εἰς τὴν καρδίαν. ὁ δὲ μέλλων τελευτᾶν, προσκαλεσάμενος Δημάνειραν, εἰπε τηρεῖν λαβοῦνσαν ἐν κόχλῳ, εἰ θέλοι πρὸς Ἡρακλέα φιλίαν ἔχειν, τόν τε ἵὸν ἀφῆκε κατὰ τῆς κύλικον καὶ τὸ ῥύνεν ἐκ τοῦ τραύματος τῆς ἀκίδος αἷμα συμμίξεις

δέδωκεν ή δὲ λαβούσα ἐφύλαττε παρ' ἑαυτῇ. διεξίων δὲ Ἡρακλῆς τὴν Δρυόπεων χώραν, καὶ τροφῆς ἀπορῶν, ὑπαντήσαντος αὐτῷ Θειοδάμαντος βοηλατοῦντος, τὸν ἔτερον τῶν ταύρων λύσας καὶ σφάξας εὐώχειτο. ὡς δὲ ἦκεν εἰς Τραχίνα πρὸς Κήνκα, ὑποδεχθεὶς ὑπὸ αὐτοῦ Δρύόπας κατεπολέμησεν. αὐθὶς ἐκεῖθεν Αἰγαίῳ βασιλεῖ συνεμάχησε Δωρείων· Λαπίθαι γὰρ πέρι γῆς δρῶν πρὸς αὐτὸν ἐπολέμουν, Κορώνου στρατηγοῦντος. ὁ δὲ πολιορκούμενος ἐπεκαλέσατο Ἡρακλέα βοηθὸν ἐπὶ μέρει τῆς γῆς. βοηθήσας δὲ Ἡρακλῆς ἀπέκτεινε Κόρωνον μετὰ καὶ ἄλλων, καὶ τὴν γῆν ἀπασαν· ἀλευθέραν ἐποίησεν· ἀπέκτεινε δὲ καὶ Λαγόβραυ μετὰ τῶν παιδῶν, βασιλέα Δρυόπων, ἐν Ἀπόλλωνος τεμένει, Λαπιθῶν σύμμαχον. παριύτα δὲ Ἱτανα εἰς μονομαχίαν προύκαλεντο αὐτὸν Κύκρος δὲ Ἄρεος καὶ Πελοπίας· συντὰς δὲ καὶ τοῦτον ἀπέκτεινεν. ὡς δὲ εἰς Ὁρμένιον ἦκεν, Ἀμύντωρ αὐτὸν δι βασιλεὺς οὐκ ἐλασε μεθ' ὅπλων παριέναι, κωλυόμενος δὲ παρελθεῖν καὶ τοῦτον ἀπέκτεινεν. ἀφικόμενος δὲ εἰς Τραχίνα στρατιὰν ἐπ' Οἰχαλίαν συνήθροισεν, Εὔρυτον τιμωρήσαθαι θέλων. συμμαχούντων δὲ Ἀρκάδων αὐτῷ καὶ Μηλιέων τῶν ἐκ Τραχίνος καὶ Λοκρῶν τῶν Ἐπικυνηδίων, κτείνας μετὰ τῶν παΐδων Εὔρυτον, αἱρεῖ τὴν πόλιν, καὶ θάψας τῶν σὺν αὐτῷ στρατευσαμένων τοὺς ἀποθανόντας, Ἰππασον τὸν Κήνκος, καὶ Ἀργείον καὶ Μέλανα, τοὺς Λικυμίον παῖδας, καὶ λαφυραγωγῆσας τὴν πόλιν, ἥγεν Ἰόλην αἰχμάλωτον. καὶ προσορμισθεὶς Κηναίῳ τῆς Εὐβοίας ἀκρωτηρίῳ Διὸς Κηναίου ιερὸν ἴδρυσατο. μέλλων δὲ ἱερουργεῖν κήρυκα ἔπειμψε λαμπτρὰ ἐσθῆτα οἰστοντα, παρὰ τούτουν δὲ τὰ περὶ τὴν Ἰόλην Δημάνειρα πυθομένη, καὶ δείσασα μὴ πάλιν ἐκείνην ἀγαπήσῃ, νομίσασα τῇ ἀληθείᾳ φίλτρον εἶναι τὸ ῥὺν αἷμα Νέσσου, τούτῳ τὸν χιτώνα ἔχρισεν. ὡς δὲ θερμανθέντος τοῦ χιτῶνος δὲ τὸς τῆς ὑδρας ἡσθίετο, τὸν μὲν Λίχαν κατέβαλεν, εἰς Τραχίνα δὲ ἐπὶ νεῶς κομίζεται. Δημάνειρα δὲ ἀληθεσθεῖσα ἑαυτὴν ἀνήρτησεν. Ἡρακλῆς δὲ ἐτειλάμενος "Υλλῳ, δις αὐτῷ ἐν Δημανείρας ἦν παῖς πρεσβύτερος, τὴν Ἰόλην ἀνδρωθέντα γῆμαι, παραγενόμενος εἰς Οἴτην, δὲ ἐστιν ὄρος Τραχίνος, πυρὰν ποιήσας, ἐκέλευσεν ἐπιβὰς ὑφάπτειν. τοῦ δὲ μὴ θελούντος Ποίας παριὸν ἐπὶ ζήτησιν ποιμήνων ὑφάξας ἔλαβε τὰ τόξα παρ' αὐτοῦ δωρεάν. καιομένης δὲ τῆς φλογὸς λέγεται νέφος ὑποστὰν μετὰ βροντῆς αὐτὸν εἰς οὐρανὸν ἀναπέμψαι. ἔνθα τυχὼν ἀθανασίας γήμας "Ηβην τὴν Ἡρας θυγατέρα ποιεῖ παῖδας Ἀλεξιάρην καὶ Ἀνίκητον.

ΑΘΛΟΙ ΗΡΑΚΛΕΟΤΣ.

Πρώτα μὲν ἐν Νεμέᾳ βριαρὸν κατέπεφυε λέοντα.
 δεύτερον ἐν Δέρη τολυαύχειρον ὠλεσεν ὕδραν.
 τὸ τρίτον αὐτὸν ἐπὶ τοῖς Ἐρυμάνθιον ἔκτατε κάκρον.
 χρυσοκέρων Ἰλαφον μετὰ ταῦτ' ἡγρευσε, τέταρτον.
 πέμπτον δ', ὅρνιθας Στυμφηλίδας ἔξεδιωξεν.
 ἔκτον, Ἀμαζονίδος κόμισε ζωστῆρα φαεινόν.
 ἑβδόμον, Αὐγείου πολλὴν κόπρον ἔξεκάθηρεν.
 ὅγδοον, ἐπει Κρήτης δὲ πυρίπτονον ἥλασε ταῦρον.
 ἐκ Θρήκης, ἔνατον, Διομήδεος ἤγαγεν ἵππους.
 Γηρυόνου, δέκατον, βόσις ἥλασεν ἐξ Ἐρυθείης.
 ἑνδέκατον δ', ἀνάγει κύνα Κέρβερον ἐξ Ἀΐδαο.
 δωδέκατον δ', ἦνεγκεν ἐς Ἑλλάδα χρύσεα μῆλα.
 Θεστίεω θυγατρῷν τρισκαιδέκατος πέλεν ἀδλος.

ΣΟΦΟΚΛΕΟΥΣ

ΤΡΑΧΙΝΙΑΙ.

ΔΗ. Λόγος μέν ἐστ' ἀρχαῖος ἀνθρώπων φανεῖς,
ώς οὐκ ἀν αἰῶν' ἔκμάθοις βροτῶν, πρὶν ἀν
θάνη τις, οὐτ' εἰ χρηστὸς οὐτ' εἴ τῳ κακός·
ἐγὼ δὲ τὸν ἐμὸν, καὶ πρὶν εἰς "Αἰδου μολεῖν,

1—48] *The soliloquy of Deianira.* ‘Never has my life been a happy one. Before my marriage with Heracles I was persecuted by Achelous, and now my husband’s journeys fill me with alarm. Something tells me that he is in danger at this very time’.

i [φαέτι] Wunder explains φαέτι as equivalent to τέφαται, and compares *Ant.* 621 σοφίᾳ γὰρ ἐκ τοῦ κλεινὸν έτος τέφαται. Hermann however suggests a far more forcible rendering by treating φαέτι as an epithet to be closely connected with the adjective ἀρχαῖος ‘current in old times’, ‘well-known of old’. Cf. *O.R.* 848 ἀλλ’ ὡς φαέτι τοῦτος ὁδὸς ἐπίστασο. In reference to the subject of the proverb it is scarcely necessary to notice the absurd comment of a scholiast, who, on the ground that Solon was the author of the saying, objects to its introduction in the present passage as an anachronism on the part of the poet.

3 θάνη] is the reading of the MSS, and, in spite of the elaborate defence which Hermann offers in behalf of θάρι, all the best authorities, including I be-

lieve the late Mr Shilleto, are in favour of the subjunctive, a construction which is easily explicable, if we regard the words ἀν ἔκμάθοις as equivalent in force to a future indicative. On the other hand, the combination of the optative with ἀν after πρὶν can scarcely be justified by an appeal to the exigencies of the oblique narration.

Notice, in translating, the force of the compound ἔκμάθοις, ‘that thou canst not read aright the life of any mortal’.

χρηστὸς...κακὸς] ‘whether it has been a life of happiness in any case or the reverse’. For the repetition of the subordinate negative Wunder well compares Plat. *Prot.* 312 Σ οὐδὲ δτῷ παραδίδως τὴν ψυχὴν οἰσθα, οὐτ' εἰ δύαθῷ οὐτ' εἰ κακῷ πράγματι.

4 ἐγὼ δὲ τὸν ἐμὸν] Observe the emphatic collocation: ‘I know too well what *my* life has been’. It is hardly correct to say that the addition of the participle ἔχοντα gives a poetic turn to the sentence, which in prose would have stood thus, ξέσθα τὸν ἐμὸν αἰώνα δύνα δυστυχῆ, as ξέσθε with an accusative participle would be a comparatively rare construction.

ΤΠΟΘΕΣΙΣ.

ΕΚ ΤΗΣ ΑΠΟΛΛΟΔΩΡΟΥ ΒΙΒΛΙΟΘΗΚΗΣ. (II. 7. 5.)

‘Ηρακλῆς παραγενόμενος εἰς Καλυδῶνα τὴν Οἰνέως θυγατέρα Δημάνειραν ἐμηστεύσατο, καὶ διαπαλαίσας ὑπὲρ τῶν γάμων αὐτῆς πρὸς τὸν Ἀχελῷον ἀπεικασθέντα ταύρῳ, περιέκλασε τὸ ἔτερον τῶν κεράτων· καὶ τὴν μὲν Δημάνειραν γαμεῖ, τὸ δὲ κέρας Ἀχελῷος λαμβάνει, δοὺς ἀντὶ τούτου τὸ τῆς Ἀμαλθείας. Ἀμάλθεια δὲ ἦν Λίμονίου θυγάτηρ, ἡ κέρας εἶχε ταύρου τοῦτο δὲ, ὡς Φερεκύδης φησὶ, δύναμιν εἶχε τοιαύτην ὥστε ποτὸν ἡ βρωτὸν, ὅπερ εὑξατέρ τις, παρέχειν ἀφθονον. στρατένει δὲ Ἡρακλῆς μετὰ Καλυδωνίων ἐπὶ Θεσπρωτούς, καὶ πολιιν ἐλὼν Ἔφύραν, ἣς ἀβασιλεύει Φύλας, Ἀστυόχη τῇ τούτου θυγατρὶ συνελθών, πατήρ Τληπολέμου γίνεται. γενομένων δὲ τούτων εὐωχούμενος παρὰ Οἰνέι, κονδύλῳ παίσας ἀπέκτεινεν Εὔρωμον τὸν Ἀρχιτέλους παῖδα κατὰ χειρῶν διδόντα· συγγενῆς δὲ οὗτος Οἰνέως. καὶ δὲ μὲν πατήρ τοῦ παιδὸς ἀκουσίον γενομένου τοῦ συμβεβηκότος συνεγνωμόνει· Ἡρακλῆς δὲ κατὰ τὸν νόμον φυγὴν ὑπομένειν ἥθελε, καὶ δὴ ἔγω πρὸς Κήϊκα εἰς Τραχῆνα ἀπιέναι. ἄγων δὲ Δημάνειραν εἰς ποταμὸν Εὐηνὸν ἥλθεν, ἐν φι καθεζόμενος Νέστος δὲ Κένταυρος τοὺς παριώντας διεπόρθμενε μισθοῖν, λέγων παρὰ θεῶν ταύτην τὴν πορθμείαν εἰληφέναι διὰ τὸ δίκαιος εἴναι. αὐτὸς μὲν οὖν Ἡρακλῆς τὸν ποταμὸν διέβη, Δημάνειραν δὲ μισθὸν αιτηθείς ἐπέτρεψε Νέστοφ διακομίζειν. δὲ πορθμεύων αὐτὴν ἐπεχείρει βιάζεσθαι. τῆς δὲ ἀνακραγούσης αἰσθόμενος ἐξελθόντα Νέστον ἐτόξευσεν εἰς τὴν καρδίαν. δὲ μελλων τελευτᾶν, προσκαλεσάμενος Δημάνειραν, εἰπε τηρεῖν λαβοῦσαν ἐν κόβλῳ, εἰ θέλοι πρὸς Ἡρακλέα φιλίαν ἔχειν, τὸν τε ἵὸν ἀφῆκε κατὰ τῆς κύχλου καὶ τὸ ῥυέν ἐκ τοῦ τραύματος τῆς ἀκίδος αἷμα συμμιξας

δέδωκεν· ἡ δὲ λαβοῦστα ἐφύλαττε παρ' ἑαυτῇ, διεξιών δὲ Ἡρακλῆς τὴν Δρυόπων χώραν, καὶ τροφῆς ἀπορῶν, ὑπαντήσαντος αὐτῷ Θειοδάμαντος βοηλατοῦντος, τὸν ἔτερον τῶν ταύρων λύσας καὶ σφάξας εἰνωχέετο. ὡς δὲ ἦκεν εἰς Τραχίνα πρὸς Κῆκυα, ὑποδεχθεὶς ὑπὸ αὐτοῦ Δρυόπας κατεπολέμησεν. αὐθίς ἔκειθεν Αἴγιμίφ βασιλεῖ συνεμάχησε Δωρέων· Λαπίθαι γὰρ πέρι γῆς ὅρων πρὸς αὐτὸν ἐπολέμουν, Κορώνου στρατηγοῦντος. ὁ δὲ πολιορκούμενος ἐπεκαλέσατο Ἡρακλέα βοηθὸν ἐπὶ μέρει τῆς γῆς. βοηθήσας δὲ Ἡρακλῆς ἀπέκτεινε Κόρωνον μετὰ καὶ Ἄλλων, καὶ τὴν γῆν ἀπαστάν· ἀλευθέρων ἐποίησεν ἀπέκτεινε δὲ καὶ Λαγόραν μετὰ τῶν παιδῶν, βασιλέα Δρυόπων, ἐν Ἀπολλωνος τεμένει, Λαπίθων σύμμαχον. παριόντα δὲ Ἰτωνα εἰς μονομαχίαν προὔκαλεντο αὐτὸν Κύκνος δὲ Ἄρεος καὶ Πελοπίας· συντάς δὲ καὶ τοῦτον ἀπέκτεινεν. ὡς δὲ εἰς Ὁρμένιον ἦκεν Ἀμύντωρ αὐτὸν δι βασιλεὺς οὐκ εἶσει μεθ' ὄπλων παριέναι, κωλυόμενος δὲ παρελθεῖν καὶ τοῦτον ἀπέκτεινεν. ἀφικόμενος δὲ εἰς Τραχίνα στρατών ἐπ' Οἰχαλίαν συνήθροισεν, Εὔρυτον τιμωρήσασθαι θέλων. συμμαχούντων δὲ Ἀρκάδων αὐτῷ καὶ Μηλιέων τῶν ἐκ Τραχίνους καὶ Λοκρῶν τῶν Ἐπικυνηδίων, κτείνας μετὰ τῶν παιδῶν Εὔρυτον, αἱρεῖ τὴν πόλιν, καὶ θάψας τῶν σὺν αὐτῷ στρατευσαμένων τοὺς ἀποθανόντας, Ἰππασον τὸν Κήκυον, καὶ Ἀργείον καὶ Μέλανα, τοὺς Λικυμνίους παῖδας, καὶ λαφυραγωγῆσας τὴν πόλιν, ἥγεν Ἰδλην αἰχμάλωτον, καὶ προσορμισθεὶς Κηναίος τῆς Εὐβοίας ἀκρωτηρίῳ Διὸς Κηναίου ἱερὸν ἰδρύσατο. μελλων δὲ ἱερουργεῖν κήρυκα ἐπεμψε λαμπτρὰν ἐσθῆτα οἰστοντα. παρὰ τούτουν δὲ τὰ περὶ τὴν Ἰδλην Δημάνειρα πυθομένη, καὶ δείσασα μὴ πάλιν ἔκεινην ἀγαπήσῃ, νομίσασα τὴν ἀληθείᾳ φίλτρον εἶναι τὸ ρυέν αἷμα Νέστου, τούτῳ τὸν χιτῶνα ἔχριστεν. ὡς δὲ θερμανθέντος τοῦ χιτῶνος δὲ τῆς ὑδρας ἥσθιετο, τὸν μὲν Λίχαν κατέβαλεν, εἰς Τραχίνα δὲ ἐπὶ νεῶς κομίζεται. Δημάνειρα δὲ ἀχθεσθεῖσα ἑαυτὴν ἀνήρτησεν. Ἡρακλῆς δὲ ἐτειλάμενος "Υλλῳ, δις αὐτῷ ἐκ Δημανείρας ἥν πᾶς πρεσβύτερος, τὴν Ἰδλην ἀνδρωθέντα γῆμαι, παραγενόμενος εἰς Οἴτην, δέστιν ὄρος Τραχίνος, πυρὰν ποιήσας, ἐκέλευσεν ἐπιβὰς ὑφάπτειν. τοῦ δὲ μὴ θέλοντος Ποίας παριὼν ἐπὶ ζήτησιν ποιμνίων ὑφάψας ἔλαβε τὰ τόξα παρ' αὐτοῦ δωρεάν. καιομένης δὲ τῆς φλογὸς δέγεται νέφος ὑποστάν μετὰ βροντῆς αὐτὸν εἰς οὐρανὸν ἀναπέμψας. ἔνδι τυχὸν ἀθανασίας γήμας Ἡβην τὴν Ἡρας θυγατέρα ποιεῖ παῖδας Ἀλεξιάρην καὶ Ἀνίκητον.

ΑΘΛΟΙ ΗΡΑΚΛΕΟΤΣ.

Πρότα μὲν ἐν Νεμέᾳ βριαρὸν κατέπεφνε λέοντα.
 δεύτερον ἐν Δέρη πολυαύχενον ἀλεσεν ὕδραν.
 τὸ τρίτον αὐτὸν ἐπὶ τοῖς Ἐρυμάνθιον ἔκτατε κάπρον.
 χρυσοκέρων ἔλαφον μετὰ ταῦτ' ἡγρευσε, τέταρτον.
 πέμπτον δ', ὅρνιθας Στυμφηλίδας ἔξεδίωξεν.
 ἔκτον, ἄμαζονίδος κόμιστες ζωστῆρα φαειών.
 ἔβδομον, Λύγειου πολλὴν κύπρον ἔξεκάθηρεν.
 ὅγδοον, ἐκ Κρήτης δὲ πυρίπνουν ἥλασε ταῦρον.
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 δωδέκατον δ', ἡνεγκεν ἐς Ἑλλάδα χρύσεα μῆλα.
 Θεστίεω θυγατρῶν τρισκαιδέκατος πέλεν ἀδλος.

ΣΟΦΟΚΛΕΟΥΣ

ΤΡΑΧΙΝΙΑΙ.

ΔΗ. Λόγος μέν ἔστ' ἀρχαῖος ἀνθρώπων φανείς,
ώς οὐκ ἀν αἰών' ἐκμάθοις βροτῶν, πρὶν ἀν
θάνη τις, οὐτ' εἰ χρηστὸς οὐτ' εἰ τῷ κακῷ·
ἔγω δὲ τὸν ἐμόν, καὶ πρὶν εἰς "Αἰδου μολεῖν,

I—48] *The soliloquy of Deianira.* ‘Never has my life been a happy one. Before my marriage with Heracles I was persecuted by Achelous, and now my husband’s journeys fill me with alarm. Something tells me that he is in danger at this very time’.

I [φανεῖ] Wunder explains φανεῖς ἔστι as equivalent to πέφανται, and compares *Ant.* 621 σοφίᾳ γὰρ ἐκ τοῦ κλεινοῦ ἦν πέφανται. Hermann however suggests a far more forcible rendering by treating φανεῖ as an epithet to be closely connected with the adjective ἀρχαῖος ‘current in old times’, ‘well-known of old’. Cf. *O. R.* 848 ἀλλ’ ὡς φανεῖ γε τούτος ὥδ’ ἐπλορασθεντις. In reference to the subject of the proverb it is scarcely necessary to notice the absurd comment of a scholiast, who, on the ground that Solon was the author of the saying, objects to its introduction in the present passage as an anachronism on the part of the poet.

3 θάνη] is the reading of the MSS, and, in spite of the elaborate defence which Hermann offers in behalf of θάνος, all the best authorities, including I be-

lieve the late Mr Shilleto, are in favour of the subjunctive, a construction which is easily explicable, if we regard the words *ἀν* ἐκμάθοις as equivalent in force to a future indicative. On the other hand, the combination of the optative with *ἀν* after πρὶν can scarcely be justified by an appeal to the exigencies of the oblique narration.

Notice, in translating, the force of the compound ἐκμάθοις, ‘that thou canst not read *aright* the life of any mortal’.

χρηστὸς...κακὸς] ‘whether it has been a life of happiness in any case or the reverse’. For the repetition of the subordinate negative Wunder well compares Plat. *Prot.* 312 οὐδὲ δτῷ παραδίδως τὴν ψυχὴν οἰσθα, οὐτ’ εἰ δύαθῷ οὔτ’ εἰ κακῷ πράγματι.

4 ἔγω δὲ τὸν ἐμόν] Observe the emphatic collocation: ‘I know too well what *my* life has been’. It is hardly correct to say that the addition of the participle ἔχοντα gives a poetic turn to the sentence, which in prose would have stood thus, ξοῖδα τὸν ἐμὸν αἰώνα ὅντα δυστυχῆ, as ξοῖδα with an accusative participle would be a comparatively rare construction.

έξοιδ' ἔχουσα δυστυχή τε καὶ βαρύν,
ητις πατρὸς μὲν ἐν δόμοισιν Οἰνέως
ναιόυσ' ἔτ' ἐν Πλευρῶνι νυμφείων ὅκνου
ἄλγιστον ἔσχον, εἴ τις Αἰτωλὸς γυνή.
μηντστὴρ γάρ ἦν μοι ποταμός, Ἀχελῷον λέγω,
ὅς μ' ἐν τρισὶν μορφαῖσιν ἔξήτει πατρός, 10
φοιτῶν ἐναργῆς τάῦρος, ἄλλοτ' αἰόλος
δράκων ἐλικτός, ἄλλοτ' ἀνδρείω κύτει
βούπρωφος· ἐκ δὲ δασκίου γενειάδος
κρουνοὶ διερράινοντο κρηναλού ποτοῦ.
τοιόνδ' ἔγω μηντστῆρα προσδεδεγμένη 15
δύστηνος ἀεὶ κατθανεῖν ἐπευχόμην,
πρὶν τῆσδε κοίτης ἐμπελασθῆναί ποτε.

5 δυστυχή τε καὶ βαρὺ] 'ill-starred and wearisome'.

7 έτι ἐν] is Hermann's reading in place of ἐνι, which, although it has received the support of Professor Campbell's authority, is surely objectionable, whether we regard the form of the preposition or the quantity of the final iota. Wunder adopts έτι, justifying the omission of the preposition by a parallel passage in v. 172, αὐδῆσαι ποτε Δωδώνη δισσῶν ἐκ τελειδῶν έφη.

δκνοι] It is difficult to see why Hermann should have substituted the word δκνοι on the authority of a few scholia in place of the more ordinary substantive δκνοι, which appears in the MSS., and is retained by Musgrave, Wunder and the majority of the editors as supplying a better sense.

10 ἔξήτει] The tense denotes the persistency of the persecution: 'ceased not to ask my father for my hand'.

11 φοιτῶν] For the omission of

δλοτε with the first clause of the sentence cf. *Elec.* 535. The adjective ἐναργῆς, as Hermann and Wunder point out, is added for emphasis as in *O. R.* 535, and in contrast with the words αἰόλειψ κύτει βούπρωφος which follow. There is the usual question whether αἰόλος denotes *colour* or *motion*, more probably the former which supplies a better contrast with the epithet ἐλικτός. 'At one time he would court me in the visible form of a bull, at another as a speckled glancing snake: again with human trunk and head of ox, while from his shaggy beard streams of spring water flowed all ways'. The phrase ποτὸς κρηναλού occurs again in *Phil.* 21.

15 προσδεδεγμένη] 'exceptum habens', Wunder; 'when such was the suitor whose visits I had to expect', Paley. The latter rendering is, I think, more poetical as well as more in accordance with the usage of the verb.

17 τῆσδε] 'ere ever I ap-

χρόνῳ δὲ ἐν οἰστέρῳ μέν, ἀσμένῃ δέ μοι,
οὐ κλεινὸς ἥλθε Ζηνὸς Ἀλκμήνης τε παιᾶς·
ὅς εἰς ἄγωνα τῷδε συμπεσὼν μάχης 20
ἐκλύεται με. καὶ τρόπου μὲν ἀν πόνων
οὐκ ἀν διείποιμ· οὐ γὰρ οἰδ· ἀλλ’ ὅστις ἦν
Θακῶν ἀταρβῆτος τῆς θέας, ὁ δὲ ἀν λέγοι.
ἔγω γὰρ ἡμην ἐκπεπληγμένη φόβῳ,
μὴ μοι τὸ κάλλος ἄλλος ἔξενροι ποτέ. 25
τέλος δὲ ἔθηκε Ζεὺς ἄγωνιος καλῶς,
εἰ δὴ καλῶς. λέχος γὰρ Ἡρακλεῖ κριτὸν
ξυστᾶσ' ἀει τιν' ἐκ φόβου φόβου τρέφω,
κείνου προκρηαίνουσα. μηδὲ γὰρ εἰσάγει
καὶ νῦν ἀπωθεῖ διαδεδεγμένη πόνον. 30

proached so strange a couch'. In place of *τῆσδε* Wunder has introduced *τοῦδε* into his text, but the position of the word in the sentence, and still more the omission of the article, are decisive against the alteration.

20 *ἄγων...μάχης*] 'a conflict of arms'. Observe the force of the middle *ἐκλύεται*: 'procured my release', or perhaps 'won me for himself'.

21 *πόνων*] 'Now as for the character of the fray I could not describe it in detail, for I know it not, though, if anyone were sitting there unawed by the spectacle, he 'tis true might tell you'. In line 23 δὲ, which I have introduced into the text in place of *ὅδε* the ordinary reading and δὲ which Hermann prefers, is due I believe to Mr Shilleto. As an instance of δὲ in the apodosis, it is peculiarly appropriate in a sentence like the present, where the order of the clauses is inverted. In addition to which it is 'more in keeping than *ὅδε* with the vague

and indefinite relative *ὅστις*.

27 εἰ δὴ καλῶς] 'if well it can be called, for ever since I was wedded to Heracles as his chosen bride I have had on my mind one fear after another'. Hermann, who is followed by Wunder, regards *λέχος* as an accusative rather than a nominative on the analogy of a passage in *Aj.* 483 ἐτεί τὸ σὸν λέχος *συνῆλθον*, but the construction he suggests is more usual with a verb of motion like *συνῆλθον* than with one of rest like *συντάσσω*, while the addition of the adjective *κριτὸν* is likewise in favour of the simpler interpretation.

30 διαδεδεγμένη] For a similar sentiment cf. *Aj.* 866. The present passage is full of difficulty. Amongst the interpretations which have been proposed the following is perhaps the best: 'for night brings trouble to my heart, and night rids me of trouble only by inheriting a fresh burden'. Linwood on the other hand considers that the reference is not to successive nights

ΣΟΦΟΚΛΕΟΤΣ

κάφισαμεν δὴ παῖδας, οὐς κενός ποτε,
γῆτης ὥπως ἄρουραν ἔκτοπον λαβών,
σπείρων μόνον προσεῖδε κάξαμῶν ἀπαξ.
τοιοῦτος αἰών ἐς δόμους τε κακὸν δόμων
ἀεὶ τὸν ἄνδρ' ἔπειπε λατρεύοντά τῷ. 35
νῦν δὲ ήνικ' ἄθλων τῶνδε ὑπερτελής ἔφυ,
ἐνταῦθα δὴ μάλιστα ταρβήσασ' ἔχω.
ἔξι οὖν γὰρ ἔκτα κείνος Ἰφίτου βίᾳν,
ήμεις μὲν ἐν Τραχῖνι τῇδε ἀνάστατοι
ξένῳ παρ' ἀνδρὶ ναίομεν, κείνος δὲ ὅπου 40

so much as to night followed by morning, and would supply with the first *ῳδὲ* the participle *εἰσερχομένη*, with the second the participle *ἀτελθόντα*. Wunder's suggestion that *addCriterion*, i. e. 'Ηρακλέα', is to be understood with *εἰσάγει* and *ἀτωθεῖ* is scarcely satisfactory. The introduction of the fresh accusative is awkward, and the sense obtained from the passage is far less poetical: 'for night brings him home, and night, the inheritor of a new toil, sends him forth again'.

31 κατόνταμεν δὴ] 'And we had children too, whom my husband sees at long intervals, even as a farmer who has taken a far-off field sees it once only at seed-time, and once again at harvest'. The difficulties of this simile, on which Wunder enlarges at length, are difficulties only of form. Although by construction the line *στελῶν μόνον προσεῖδε κάξαμῶν ἀπαξ* refers directly to the accusative *οὐς* instead of to *ἄρουραν ἔκτοπον* to which it virtually applies, still the addition of the indefinite *ποτε* makes the simile altogether general in its application to the visits of Heracles. We are not

required to calculate whether he came home once a year or twice a year or oftener. The husbandman visits his farm twice a year, and so far may be aptly compared with Heracles who came home but seldom.

36 ὑπερτελής ἔφυ] 'when he has proved superior to all these toils', is the usual rendering. May we not however press with advantage the force of *ἔφυ*, and translate 'when it is his *sige* to surmount these toils', taking into consideration the oracle to which allusion is made in v. 166, and again in v. 1170, of the present play? For *ὑπερτελής* without a governed case in the simple sense of 'passing', 'overleaping', compare the well-known passage in the opening of the *Agam.* (277).

37 ταρβήσασ' ἔχω] 'I am kept in alarm'.

39 ἀδότατοι] 'outcasts from home'. The word occurs again in *Oed. Col.* 429, and again in a different sense with the substantive *οἰκος* in *Ant.* 673. By *ξένῳ ἀνδρὶ* in the following line Ceyx is meant. Hermann points out that *ὅτον* and not *ὅτοι* is the correct reading, the former being in strict accordance with the

βέβηκεν οὐδεὶς οὐδείς πλὴν ἐμοὶ πικρὰς
ωδῆνας αὐτοῦ προσβαλῶν ἀποίχεται.
σχεδὸν δ' ἐπισταμάλ τι πῆμ' ἔχοντά νιν
χρόνου γάρ οὐχὶ βαιόν, ἀλλ' ἡδη δέκα
μῆνας πρὸς ἄλλοις πέντ' ἀκήρυκτος μένει. 45
κάστω τι δεινὸν πῆμα τοιαύτην ἐμοὶ^{τοιαύτην}
δέλτον λιπὼν ἔστειχε, τὴν ἐγώ θαμὰ
θεοῖς ἀρῷμαι πημονῆς ἄτερ λαβεῖν.

ΘΕ. δέσποινα Δγάνειρα, πολλὰ μέν σ' ἐγώ
κατεῖδον ἡδη πανδάκρυτ' ὁδύρματα 50
τὴν Ἡράκλειον ἔξοδον γωμένην
νῦν δ', εἰ δίκαιον τοὺς ἐλευθέρους φρενοῦν

force of the tense βέβηκεν, 'where he is'. Cf. *Oed. Col.* 52.

41 *πλὴν*] 'save only that he is gone from me, and has smitten my heart with bitter pangs on his account'. This use of *πλὴν* in direct connexion with the finite verb appears in Aristoph. *Ran.* 1466, *πλὴν γ' δ' δικαστῆς αὐτὰ καταπινει μόνος*. For the genitive *αὐτοῦ* compare the expression *μῆδος φίλων* 'tidings about friends' (*Ant.* 11), and also the expression *ἀνδρὸς δέιμα* 'fears for a husband' in *v. 107* of the present play.

44 The remainder of the speech from this point is regarded by Wunder as spurious. His reasons for this belief, though scarcely strong enough to be convincing, are partially borne out by the general weakness of the passage, especially as regards the 45th and the 48th lines. In particular the construction of *ἀρῷμαι λαβεῖν* in the last line is liable to objection, and also the use of *τὴν* for the relative in the previous verse; unless indeed Dindorf be right in adopt-

ing the very natural alteration *ἔστειχεν, ἦν*.

45 *ἀκήρυκτος μένει*] 'and still no message comes'. Observe the force of the *kai* in *κάστω* which follows. 'Yes, there is some terrible disaster; for so bodes the tablet which he left me when he was starting, and which I often pray may have come into my hands unfraught with woe'.

49–93 Enter an attendant, who suggests that Hyllus should be sent in quest of his father. Hyllus himself appears, and after a conversation with Deianira starts on the mission.

50 *πανδάκρυτ' ὁδύρματα*] 'lamentations all choked by tears'. 'Οδύρματα γωμένην' is a species of cognate accusative in place of *ὁδύρματα δύνομένην*, and the participle may therefore readily take the second accusative *էτούον*. For similar examples compare Eur. *Med.* 205, 206, and also *Phoen.* 293. Πολλὰ is understood by many as agreeing with *ὁδύρματα*, but it is simpler, I think, to regard it as an adverb.

52 *φρενοῦν*] 'to tutor the free-

γνώμαισι δούλαις, κάμε χρὶ φράσαι τόσον
πώς παισὶ μὲν τοσοῦσδε πληθύεις, ἀτὰρ
ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά, 55
μάλιστα δ' ὅνπερ εἰκὸς "Τλλον, εἰ πατρὸς
νέμοι τιν' ὥραν τοῦ καλῶς πράσσειν δοκεῖν;
ἔγγυς δ' ὃδ' αὐτὸς ἀρτίπους θράσκει δόμους,

born with the suggestions of a slave'. With the phrase *γνώμαισι δούλαις* cf. *δοῦλον βλοῦ* in v. 302. The rhythm of the lines is against our separating these words, as we must do if in place of *δούλαις* we read *δούλοις* as a substantive.

53 *κάμε*] Professor Paley understands the *καὶ* in *κάμε* as the simple copula, and makes this clause of the sentence dependent like the former on the conjunction *εἰ*. I prefer myself to regard the apodosis of the sentence as commencing with the words *κάμε*, 'I, too, (as well as any other person, slave or free,) may point out this much'. Professor Campbell, I see, reads *τὸν σὸν* in place of *τύρων*, but the abruptness of the question which follows is an argument, I think, in favour of the text, while *φρέξειν τὸν σὸν* is surely a somewhat curt and indefinite phrase, especially if we consider the indirect way in which the interests of Deianira are suggested in the ensuing passage.

56 *ὅπτερ εἰκὸς*] i.e. *ὅπτερ εἰκὸς ἀντὶ εἵλθειν* or *εἰκὸς ἐλθεῖν* δέ, by supplying which we can account for the optative *νέμοι* in the succeeding clause. This is a simpler explanation than to understand the optative as implying a remote degree of censure on Hyllus for his carelessness. That *ἐλθεῖν* rather than *πέμπειν* is the verb to be supplied

is clear from the use of the 3rd person singular *νέμοι*, the subject of which is Hyllus and not Deianira. Tr. 'more especially one of them, who is the very person that should go in quest of him, supposing he pays any regard to his father's reputation for success.' In the following line we have a combination of two constructions (1) *εἰ νέμοι τὸν ὥραν πατρός*, and (2) *εἰ νέμει τὸν ὥραν τοῦ καλῶς (πατέρα) πράσσειν δοκεῖν* on the analogy of the following passage, which Hermann quotes from Demosthenes (*OI. II. 19, 4*), *τούτων οὐχὶ τὸν ὄρῳ τὸν καρὸν τὸν λέγειν*. I have therefore printed the line without punctuating after the word *ὥραν*. If on the other hand we adopt the explanation which treats the words *τοῦ καλῶς πράσσειν δοκεῖν* as epexegetical of the former, the stop in question may fairly stand, but the addition of the article with *δοκεῖν* is against this interpretation.

58 *ἀρτίπους*] If this word is to be accepted as the true reading, it can only be explained as 'conveniently', 'in good season'. It can scarcely however be doubted that in *ἀρτὶ τὸν*, which I believe originated with the late Mr Shilleto, we have the required emendation. He proposed, I am told, to go further by reading *σθράσκει δόμους*, an instance of prodelision which I am certain the critical ear of

- ώστ' εἴ τι σοι πρὸς καιρὸν ἐννέπειν δοκῶ, ·
πάρεστι χρῆσθαι τάνδρι τοῖς τ' ἔμοις λόγοις. 60
ΔΗ. ὡς τέκνου, ὡς παῖ, καὶ ἀγεννήτων ἄρα
μῦθοι καλῶς πίπτουσιν ἥδε γὰρ γυνὴ
δούλη μὲν, εἰρηκεν δ' ἐλεύθερον λόγον.
ΤΛ. ποῖον; δίδαξον, μῆτερ, εἰ διδακτά μοι.
ΔΗ. σὲ πατρὸς οὗτῳ δαρὸν ἔξενωμένου 65
τὸ μὴ πυθέσθαι ποῦ στιν αἰσχύνην φέρειν.
ΤΛ. ἀλλ' οἶδα, μύθοις εἴ τι πιστεύειν χρεών.
ΔΗ. καὶ ποὺ κλύνεις νιν, τέκνουν, ἰδρῦσθαι χθονός;
ΤΛ. τὸν μὲν παρεθόντ' ἄρτον ἐν μήκει χρόνου
Λυδῆ γυναικί φασί νιν λάτριν πονεῖν. 70

our author would never have tolerated. Nor indeed do we require the preposition, for we have a similar use of the accusative in *Phil.* 1126 (*ed. Wund.*), while an analogous use of the genitive is not uncommon in Sophocles, e.g. δῖχον περαστεῖ-
χοντα τηρήσας (*O. T.* 808), where Dind. quite unnecessarily has altered the reading to δῖχον. The omission of the preposition is no doubt a return to the Homeric construction.

60 τοῖς τ' ἔμοις λόγοις] ‘you may avail yourself at once of your son's help and my advice’. Hermann, followed I believe by Mr Shilleto, would read τοῖς γ' ἔμοις λόγοις, the objection to which, as it appears to me, is the introduction of the pronoun *σοι* in the previous line. It is surely an awkward form of expression to say, ‘if I seem to *you* to speak well, *your son* can adopt my advice’.

66 φέρειν] So most of the editors, with the exception of Dindorf, who reads φέρει. ‘That you, when your father has so

long been in alien lands, should have neglected to learn where he is brings you discredit’. The emphatic position of *σὲ* marks the enquiry as the special duty of Hyllus, who was the eldest son.
67 μύθοις] ‘stories’, ‘tales’. The word is strong enough in itself without the addition of *γε*, which is introduced by Hermann and Wunder.

69 ἄρτον] ‘throughout the past season’. The substantive *ἄρτος*, which Wunder renders by the word ‘year’ on the ground that ἀπαξ τοῦ ἔτους ἄρτοιάται ή γῆ, occurs again in line 825 of the present play. In both cases it is more forcible in the ordinary sense of ‘seed-time’ or ‘ploughing-time’ in accordance with its original use in Hesiod (*Eργ. καὶ Ἡμ.* 458—460). For the expression μήκει χρόνου ‘for a length of time’, ‘for all that time’, cf. Aesch. *Agam.* 593.

70 Λυδῆ] Emphatic by position. Wunder's suggestion that Sophocles probably wrote φασὶ λατρεῖαν τονεῖν will, I fancy, find few adherents.

ΔΗ. πᾶν τοίνυν, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις αὐ.

ΤΛ. ἀλλ' ἐξαφεῖται τοῦδέ γ', ως ἐγὼ κλύω.

ΔΗ. ποῦ δῆτα νῦν ζῶν ἡ θανὼν ἀγγέλλεται;

ΤΛ. Εὐβοϊδα χώραν φασίν, Εὐρύτου πόλιν,
ἐπιστρατεύειν αὐτόν, ἡ μέλλειν ἔτι. 75

ΔΗ. ἀρ' οἰσθα δῆτ', ω τέκνου, ως ἔλειπέ μοι
μαντεῖα πιστὰ τῆσδε τῆς χώρας περί;

71 ἐτλη] 'then one may hear anything if in truth he submitted to that'.

73 θανὼν] θανὼν γε, 'or indeed dead', Herm., who defends the particle as 'aptissima'. Without enquiry into its force in the present passage, we may surely on the score of euphony alone object to its introduction before the verb ἀγγέλλεται.

75 μέλλειν ἔτι] 'is shortly intending to do so'.

76 ἔλειπε] The imperfect is used as referring to an action the operation of which is still in progress. For a similar usage of the imperfect compare ἔστειχε in line 47.

79—93] This passage, one of those to which I have already referred in my preface, is important in many ways. In addition to lines 80 and 81, which are evidently corrupt, it is unquestionably weak in form and sentiment, in a much less degree however than the corresponding passage (160—174). It contains, at any rate, one notable example of a *duplex recensio*, as it can be scarcely questioned that the very inferior line ἡ πίπτομεν σοῦ παρὸς ἐξολλότος (*v. 86*), which Herm., Dind. and Professor Campbell have bracketed, was merely the rough draught of the more finished line which they have admitted into the text. In lines

88 and 89 νῦν δ' ὁ ξυρήθης πότμος ...δεμαλνεψ ἀγαν, which Herm. and Dind. have rejected on the same grounds, we have, I am persuaded, a second and similar example, not, I grant, so evident a one, for, omitting the fact that the couplets begin with the same words (*νῦν δε*), and contain the unusual phrase δ ξυρήθης πότμος, there is little that would suggest an interpolation or aid us in determining which is the weaker couplet of the two. At the same time it is impossible to conceive that in their present form the lines can hold their position in the text, and we are therefore reduced to the necessity of transposing and rewriting them as Wunder has done, or of selecting one couplet with Hermann to the exclusion of the other. Accepting the latter alternative, I think with him that the sentiment embodied in the lines νῦν δ' ως ξυρήημ' κ.τ.λ. is more in accordance with the usage of the tragedian than the remarks upon Heracles which form the subject of the other couplet. I am somewhat surprised to find that Prof. Paley is satisfied with the state of the text, nor does he think that either the present passage or others in the play (e. g. 160—174) exhibit any particular weakness when compared with the other writings of Sophocles.

- ΤΛ. τὰ ποῖα, μῆτερ; τὸν λόγον γὰρ ἀγυνοῦ.
 ΔΗ. ως ἡ τελευτὴν τοῦ βίου μέλλει τελεῖν,
 ἡ τοῦτον ἄρας ἀθλον, εἰς τὸν ὑστερὸν
 τὸ λοιπὸν ἥδη βίοτον εὐαίων ἔχειν.
 ἐν οὐν ῥοπῆ τοιάδε κειμένῳ, τέκνουν,
 οὐκ εἰ ξυνέρξων, ἡνίκ’ ἡ σεσώσμεθα
 κείνουν βίον σώσαντος, ἡ οἰχόμεσθ’ ἄμα
 [ἡ πίπτομεν σοῦ πατρὸς ἐξολαλίτος;] 85
 ΤΛ. ἀλλ’ εἴμι, μῆτερ εἰ δὲ θεσφάτων ἐγώ
 βάξιν κατήδη τῶνδε, κάν πάλαι παρῇ.
 [νῦν δ’ ὁ ξυνήθης πότμος οὐκ ἐὰν πατρὸς
 ἡμᾶς προταρθεῖν οὐδὲ δειμαίνειν ἄγαν]
 νῦν δ’ ως ξυνίημ’, οὐδὲν ἐλλείψω τὸ μὴ οὐ 90
 πᾶσαν πυθέσθαι τῶνδ’ ἀληθειαν πέρι.
 ΔΗ. χώρει νῦν, ω παῖ· καὶ γὰρ ὑστέρω τὸ γ’ εὐ
 πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολῶ.

79 μέλλει τελεῖν] Some of the editors supply *μαντεῖα* with *μέλλει*, referring to line 77 for the nominative of the sentence. But with the participle *ἄρας* following so closely in the next line, we shall avoid an awkward change of construction if we understand Heracles himself to be the subject of *μέλλει*.

80 *ἄρας ἀθλον*] is an unusual phrase for ‘winning a contest’, and I should prefer to understand it in the more ordinary sense of ‘undertaking a toil’.

81 τὸ λοιπὸν ἥδη] This reading, which is adopted by Herm. and Prof. Campbell, is certainly better than *τὸν λοιπὸν ἥδη*, which is read by Dind. and Wunder, although it does not obviate the necessity of understanding *βίοτον* a second time with *εταίων ἔχειν*. I had always thought it possible that *εἰς τὸ γ’ ὑστερὸν* *Τὸν λοιπὸν*

ἥδη βίοτον εὐαίων ἔχειν might be the correct reading, and I find the alteration has been suggested by Reiske. The word *βίοτος* is carefully to be distinguished from *βίος* in meaning, the former signifying ‘course of life’.

84, 85] Assuming this passage to be an instance of the confusion caused by a combination of readings taken from different editions, we may compare two lines in Persius (iii. 13. 75), where the same agency has apparently been at work.

87 *βαξίν*] ‘had I known before the import of these oracles, I would have been at your side long since’.

92 τὸ γ’ εὐ πράσσειν] ‘for, although it tarry late, still a father’s prosperity, whenever the news comes, is fraught with gain’. As Hermann points out, the optative is used in place of the

ΧΟΡΟΣ.

στρά. "Ον αιόλα νὺξ ἐναριζομένα
τίκτει κατευνάζει τε φλογιζόμενον, 95
"Αλιον, "Αλιον αἰτῶ
τοῦτο καρῦξαι τὸν Ἀλκμήνας πόθι μοι πόθι μοι
πᾶς
ναιεὶ ποτ', ὡ λαμπρὰ στεροπὰ φλεγέθων,
ἢ ποντίας αὐλώνας, ἢ δισσαῖσιν ἀπείρους κλι-
θεὶς" 100

subjunctive to make the statement a general one, and not applicable merely to the case of Heracles and Hylus.

94—140 *Chorus of Trachinian women.* ‘We invoke the aid of the Sun-God to tell us where Heracles tarries and to relieve the sorrows of our Queen. Yet let her take comfort, for Heaven so far has protected him, and no mortal man can hope for entire immunity from suffering’.

94 [ἐναριζομένα] For the idea cf. Eur. *Her. Fur.* 1090. The present passage, however, is rendered more forcible by adhering to the literal Homeric sense of the participle: ‘thou whom starry night produceth from her own despoiling, and again lulls into repose’. With the verb *τίκτει* Wunder well compares Aesch. *Agam.* 264, *τῆς* νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.

97 τοῦτο καρῦξαι] Brunck, followed by Prof. Paley, would join the words *αἰτῶ τοῦτο*. Hermann, on the other hand, objects to this combination as somewhat prosaic, and prefers to make *τοῦτο* dependent on *καρῦξαι*, though the comma which he places after *καρῦξαι* appears to me to interfere with the construction: ‘I pray thee to tell

me this about Alcmena’s son, where, oh where doth he tarry?’ For the anticipatory accusative *τὸν Ἀλκμήνας*, compare amongst other passages Eur. *Ion* 1307, Dem. *F. L.* 404 § 225, Verg. *Aen.* I. 573.

100 ποντίας αὐλώνας] ‘is it on ocean straits, or is it on one of the two continents that he sojourns?’ *Ἀνλώνας*, which appears in Aesch. *Prom.* 750 in the sense of ‘glens’, is explained by the scholiast as equivalent to *τὰ πελάγη* in the present passage, but, as the words *δυσσαῖσιν ἀπείρους* clearly denote the continents of Europe and Asia, it seems natural to understand *αὐλώνας* as referring definitely to the straits of the Hellespont, more especially as it is not unfrequently used to describe the similar channel of the Euripus.

κλιθεὶς] I have translated this participle as virtually equivalent to *καίων*, indeed a substitute for the main verb is almost a necessity, owing to the clauses which have intervened and the irregular construction of the sentence. Mr Shilleto, however, on the analogy of Pind. *Ol.* I. 92, and Hom. *Iliad.* v. 709, xv. 740, explains *κλιθεὶς* in the sense of ‘on’ or ‘near’, and translates ‘somewhere in the two continents’.

εῖπ', ὃ κρατιστεύων κατ' ὅμμα.

ἀντ.α'. Ποθουμένῃ γὰρ φρενὶ πυνθάνομαι

τὰν ἀμφινεκῆ Δημάνειραν ἀεί,

ολά τιν' ἄθλιον ὅρνιν,

οὐποτ' εὐνάξειν ἀδακρύτων βλεφάρων πόθον, ἀλλὰ

εῦμναστον ἀνδρὸς δεέμα φέρουσαν ὁδοῦ

ἐνθυμίοις εὐνάσις ἀναυδρώτοισι τρύχεσθαι,

καὶ

δύστανον ἐλπίζουσαν αἰσαν.

στρ.β'. Πολλὰ γὰρ ὡστ' ἀκάμαστος ἡ νότου ἡ βορέα τις

101 καὶ ὅμμα] The phrase occurs again in v. 379 of the present play, but in a slightly different sense. Here however the meaning is clearly 'O keen above all in vision', like καὶ γράμμαν θρίς (*O. T.* 1087).

102 ποθουμένῳ] *ποθουμένῳ*, Musgr., Wund., the latter of whom compares v. 985 of the play καὶ μα τεκονημένος ἀλλήκτοις δόντως. But no change is required, as the substitution of the middle for the active voice is common in Sophocles, even if no example can be quoted in the case of this particular verb. It is more difficult to determine to whom the expression refers, whether to Deianira herself, as I am inclined to believe, or to the representative of the Chorus, as others suggest.

104 ἀμφινεκῆ] 'once wooed with hot strife'. *Ἄδακρύτων* is of course proleptic. The adverb *δεί* is referred to πυνθάνομαι by Wunder and Professor Paley, but its position in the sentence immediately before the simile is surely in favour of our connecting it rather with what follows. 'Deianira, like some lovelorn bird, never through all her days can lull into tearlessness the yearning

of her eyes, but treasuring a lively dread for the absence of her lord pines on a sad and widowed couch, expecting, poor soul, some woe-fraught calamity'.

109 φέρουσαν] In place of this participle Casaubon reads *τρέψονταν* as the more poetic word of the two, and he is followed by Wunder. Hermann, however, while himself preferring *τρέψονταν* for the same reason, decides in favour of the MS reading *φέρουσαν*, which he illustrates by parallel passages, e.g. *O. R.* 863, *εἴ μοι ἔντειη φέροντι μοΐρα τὰν εὐεπιπτῶν ὅγνειαν λθγων ἔργων τε πάντων.* He might have added that the occurrence of *τρέψει* so soon afterwards in v. 116 is in itself an argument in favour of the reading of the text. The employment of *ἐλπίζειν* in v. 111 to denote an ominous foreboding will at once recall the use of the verb *sperare* in Latin, e.g. *Verg. Aen. IV. 419 si tantum potui sperare dolorem.*

114—120 One of the most difficult passages in the play. With ἀκάμαστος we may readily supply *ὄντος* or *πνέοντος*, while *τῷ* is accepted by Hermann,

κύματ' ἐν εὐρέῃ πόντῳ βάντ' ἐπιόντα τ' ἵδη, 115
οὗτω δὲ τὸν Καδμογενῆ τρέφει, τὸ δ' αὔξει, βιότου
πολύπονον ὥσπερ πέλαγος Κρήτιον. ἀλλά τις
θεῶν

αἰὲν ἀναμπλάκητον^α Αίδα σφε δόμων ἐρύκει. 120
ἀντ.β.^β.^β Ων ἐπιμεμφομένα σ' ἀδεῖα μέν, ἀντία δ' οἰσω.
φαμὶ γὰρ οὐκ ἀποτρύειν ἐλπίδα τὰν ἀγαθὰν 125

Wunder and the majority of the editors as an epic and Doric use in the sense of *ἴσοις ἄν.* Cf. Hom. II. A. 67 οἱ δ' ὁστὶ ἀμητῆρες ἐναρτίοις ἀλλήλουσι σύγμον ἔλανυσσοι. Prof. Campbell, however, reads *ἴσοις*, though, as he does not alter the *τὸν* before *εὐρέῃ* into *τὸν*, it is somewhat difficult to see how he will explain this construction, as it is hardly a case in which we can press the strictly potential force of the optative.

116 τὸ δ' αὔξει] Prof. Paley would combine the words *τὸν πολύπονον βίότουν* as the accusative of the sentence, the article being separated from the rest of the phrase by a rather rare use: ‘attends the hero and increases the great anxiety of his life’. Mr Shilleto, I believe, proposed to read *βίότουν*, taking *πολύπονον* in a proleptic sense and adopting for the most part the explanation suggested by Hermann: ‘just so there is the likeness of a Cretan sea in one quarter surging round the son of Cadmus, while in another it swells the many perils of his life’. I had myself thought it possible that the order of the words might be as follows: οὗτω δὲ πέλαγος βίότουν, πολύπονον ὥσπερ Κρήτιον, (τὸ μὲν) τρέφει τὸ δ' αὔξει τὸν Καδμογενῆ. ‘For as when the south wind or north wind has raged unceasingly, one may see countless waves on ocean's

broad expanse, some past, some surging to the attack: even so a sea of life, boisterous as the Cretan, is the portion aye and the glory too of Cadmus' hero son’.

120 ἀναμπλάκητον] ‘safe from destruction’, or else, as others would render it, ‘not swerving from the path’.

121 ἀδεῖα] So Hermann and Mr Shilleto after the MSS., ‘for which I blaming thee shall say what I say with pleasure, though thwarting thy bent’: but in the passage to which Hermann refers for this use of *ἥδες* (O. T. 82) the meaning of the word is rather ‘welcome’, ‘acceptable’, a sense which is equally forcible in the present passage. The emendation *ἀλλοῖα*, which was proposed by Musgrave, is accepted by Wunder, Dindorf and Prof. Paley: ‘I will offer remarks respectful indeed, but opposed to your sorrow's bent’.

For the genitive *ῶν* in line 121, ‘blaming thee for thy despair’, cf. *Èlec.* 920 φεύ, τῆς *ἀνολας* ως σ' ἐποκτέιρω πάλαι, if the genitive in that passage does not rather depend on the *φεύ*.

125 ἀπορίεω] lit. to ‘wear away’. Cf. *Antig.* 339 τὸν δόθιτον ἀκαμίταν ἀπορίεται. Here it means ‘I say you ought not to let your good hope perish’. In v. 126 ἀνάλγητα is ‘freedom from woe’.

χρῆναί σ' ἀνάλυμτα γὰρ οὐδ' ο πάντα κραίνων
βασιλεὺς
ἐπέβαλε θνατοῦς Κρονίδας· ἀλλ' ἐπὶ πῆμα καὶ
χαρὰ
πᾶσι κυκλούσιν, οἷον ἄρκτου στροφάδες κέλευ-
θοι.

130

ἐπ. Μένει γὰρ οὗτ' αἰσθάνεται νῦν βροτοῖσιν οὔτε κῆρες
οὔτε πλούτος, ἀλλ' ἄφαρ βέβακε, τῷ δὲ ἐπέρχεται
χαίρειν τε καὶ στέρεσθαι. 135
ἀ καὶ σὲ τὰν ἄνασσαν ἐλπίσιν λέγω
τάδε αἰὲν ἵσχειν· ἐπεὶ τίς ὁδε
τέκνοισι Ζῆν' ἄβουλον εἶδεν;

140

129 ἀλλά] 'Nay, over the heads of all men revolve sorrow and joy, circling like the courses of the Bear'. So Hermann, who is followed by Mr Shilleto, while Wunder and Prof. Paley prefer to understand ἐπί in the sense of 'to' or 'against'. The passage in Homer from which the simile is borrowed is *Il. Σ. 487.*

131 κῆρες] 'sorrows', 'calamities'.

134 No less than four interpretations of this passage are admissible:

(i) understanding τῷ μὲν with Mr Shilleto: 'nay joy and lack of joy depart from one while to another in succession they come'.

(ii) 'but all pass away full quickly from one, while to another comes joy, aye and the loss thereof'.

(iii) 'nor is wealth abiding, no, it suddenly goes, and to the possessor comes first to rejoice and then to feel the loss'.

(iv) which I much prefer: 'nay in a moment they are gone, and there comes on a man first joy and then bereavement'.

My objection to the *first* of the above renderings is the connexion of the two opposites χαίρειν τε καὶ στέρεσθαι in one combined nominative: to the *second* that it supplies no proper antithesis between what is lost by one man and gained by another, and to the *third* that it limits the allusion to the loss of wealth, which detracts from the poetry of the passage.

136 δέ] 'wherefore', for which compare Eur. *Hec. 13*, Soph. *O. C. 1291*, and the frequent use of δ in classical Greek. For ἔπειταν ἔχειν we have an exact parallel in Thuc. II. 8, οὐτως δρυγή εἴχοις οτ πλέοντας τούς 'Ἄθηνας. 'Wherefore I bid thee, my queen, hopefully to cherish this thought, for what man hath ever seen Zeus so heedless of his children's good?' ὥστε, i.e. so heedless as your fears would imply.

141—176 This monologue of Deianira on the subject of her past sorrows and her fears for the future appears to me to be the weakest portion of the play.

ΔΗ. πεπυσμένη μέν, ὡς ἐπεικάσαι, πάρει
πάθημα τούμον ὡς δὲ ἔγω θυμοφθορῶ
μήτ' ἐκμάθοις παθοῦσα, νῦν δὲ ἀπειρος εἰ.
τὸ γὰρ νεάζον ἐν τοιούσδε βόσκεται
τχώροις, ὥν ἀναίνοντος οὐ θάλπος θεοῦ, † 145
οὐδὲ ὅμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ,
ἀλλ' ἡδοναῖς ἀμοχθοῖς ἔξαίρει βίον

There is little to praise in the speech regarded as a whole, but the closing part of it, commencing perhaps with the 161st line, is so preeminently feeble in thought and expression, and moreover so faulty in construction, that it seems to me impossible to regard it in its present form as the work of Sophocles.

141 ἐπεικάσαι] Herm., ὡς σάδε
εἰκάσαι Wund., διεικάσαι Prof. Campb. after the MSS. but Hermann's criticism on the force of ἐπεικάσει in Eur. *Or.* 1290 appears to me to draw so clear a distinction between that case and the present that I cannot refrain from quoting his words in full : 'comparatur ibi (i. e. Eur. *Or.* 1290) quae audita erat vox cum voce Helenae'. Here, however, we have no standard by which to measure the truth of the conjecture, and ἐπεικάσαι is therefore preferable. 'You have come, I gather, from hearing of my grief : but O ! how heart-broken I am, may'st thou never know by experience, even as now you have escaped it'.

143 ἐκμάθοις] A similar passage occurs in v. 582 of the play, while in the 500th line of the *Antigone* the form of the sentence gives a still closer parallel with the present case : δρεστος οὐδὲ μήδ' ἀρεσθεῖη ποτε. For νῦν δὲ one editor proposes to read νῦν

τε as the regular sequence to μῆτε but compare vv. 285 and 333 of this play, while Hermann admirably shows that νῦν τε would have caused a wrong antithesis in the sentence, and in strict correctness would have required the collocation ἀπειρός τε εἰ.

145 ὥν ἀναίνοντος] I have adopted Wunder's emendation, unsatisfactory as it undoubtedly is, in preference to retaining the old reading χώροισιν αἴτροι, καὶ νῦν κ.τ.λ. which is untranslatable, and which is regarded by most of the editors as corrupt. The omission of the verb makes it impossible to accept Hermann's emendation and rendering, viz. ὥν αἴτροι in the sense of *sui juris est*. Prof. Paley would, I think, read αἴτροι and translate the passage thus ; 'for there in such rural retreats does the gaiety of youth bask'. With the tenor of the passage as a whole compare the description of the 'island valley of Avihon' towards the close of Tennyson's *Morte d'Arthur* :

'Where falls not hail nor rain
nor any snow,
Nor ever wind blows loudly...'

147 ἀμοχθοῖς] It is possible to treat this with Hermann as proleptic, 'lifts out of toil', but surely it is a simpler and more poetical description of childhood to separate the two

ἐσ τοῦθ', ἔως τις ἀντὶ παρθένου γυνὴ^{κληθῆ,} λάβῃ τ' ἐν νυκτὶ φροντίδων μέρος
ἥτοι πρὸς ἀνδρὸς ή τέκνων φοβουμένη.
τότ' ἂν τις εἰσίδοιτο, τὴν αὐτοῦ σκοπῶν 151
πρᾶξιν, κακοῖσιν οἰς ἐγώ βαρύνομαι.
πάθη μὲν οὖν δὴ πόλλα' ἔγωγ' ἐκλαυσάμην
ἐν δ', οἷον οὕπω πρόσθεν, αὐτίκ' ἔξερῶ.
οὐδὸν γὰρ ἡμεῖς τὴν τελευταίαν ἀναξ 155
ώρμαντ' ἀπ' οἴκων 'Ηρακλῆς, τότ' ἐν δόμοις
λείπει παλαιὰν δέλτον ἐγγεγραμμένην
ξυνθήμαθ', ἀμοὶ πρόσθεν οὐκ ἔτλη ποτέ,

ideas : ‘fed by pleasure it rears up a joyous existence until such time as one takes the name of matron instead of maid’. An additional reason for this interpretation may be found in the fact that the poet is describing youth under the image of a flower, in which connexion the simple verb *ξειλπειν* is peculiarly appropriate. Hermann naturally rejects the interpretation which refers *νυκτὶ* to the marriage-night, and combines it instead with *φροντίδων* in the sense of *noc-turnas curas* (cf. v. 29).

150 There is nothing in this verse to cause its rejection, though it is bracketed as spurious by both Dindorf and Wunder. On the contrary, it is one of the best lines in the speech, while the idiomatic use of the particle *τοι* with the more certain of the two alternatives is evidence of care in the construction. Cf. Thuc. II. 40, *ἥτοι κρίνουμέν γε η ἐνθυμούμεθα δρθῶ τὰ πράγματα*. The scholiast explains *πρὸς* as equivalent in force to *ὑπέρ*. It is however far more general in sense than *ὑπέρ* would have been, de-

noting the *quarter* from whence her fears come rather than the persons on whose account they are entertained.

151 *τὴν αὐτοῦ...πρᾶξιν*] ‘one's own case’. The masculine is used to make the allusion entirely a general one, and also in reference to the expression *τὸν νεάζον* in v. 144.

157 ἐγγεγραμμένην [ξυνθήμαθ] ‘an old tablet inscribed with characters’, possibly something in the nature of a will. Wunder I see rejects this theory, and considers that the characters in question had reference to the oracular responses which are noticed on several occasions in the play, e.g. in v. 1166 ff. I cannot however see that the two ideas are incapable of combination, as the oracles in question clearly pointed to some crisis in his life, and in explaining their import he would naturally be led to make a disposition of his property. The construction recalls the Virgilian phrase, *flores inscripti nomina regum*. ξυνθήματα is understood by others to mean ‘agreements between us’.

πολλοὺς ἀγάνας ἔξιών, οὗπω φράσαι,
ἀλλ' ὡς τι δράσων εἰρπε κού θανούμενος. 160
νῦν δ' ως ἔτ' οὐκ ὡν εἴπε μὲν λέχους ὃ τι
χρείη μ' ἐλέσθαι κτῆσιν, εἴπε δ' ἦν τέκνοις
μοῖραν πατρώας γῆς διαιρέτον νέμοι,
χρόνον προτάξας ως τρίμηνον ἡνίκ' ἀν
χώρας ἀπέιν κάνιανσιος βεβώς, 165
τότ' ἡ θανεῖν χρείη σφε τῷδε τῷ χρόνῳ,
ἡ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος
τὸ λοιπὸν ἥδη ζῆν ἀλυπήτῳ βίῳ.

159 ἀγάνας ἔξιών] Cf. *άφορ-*
μᾶς πεῖραν (*Aj.* 290), and possi-
bly *ἔξηλθον* *δεθλί* *ἀγάνων* in *v.*
566 of this play. ‘Which he had
never yet had the heart to ex-
plain to me when he was starting
on his manifold labours, for he
always went as if to do some
great deed, and not as if to die’.
Among the minor inelegancies
which abound in this speech may
be noticed the above sentence
οὐν ἔτλη ποτέ...οὐπω φράσαι.

161 ὡς ἔτ' οὐκ ὁν] ‘as if a
doomed man’. It is surprising
to me that no editor should have
seen a strong argument against
the authenticity of this passage
in a comparison of these words
with the expression used by
Heracles in *v.* 1171 of the play
καδόκουν πράξειν καλῶν. It is
perfectly clear from this and the
preceding line (ἐφασκε μόχθων
τῶν ἐφεστώτων ἐμοὶ Λύτρων τελείσ-
θαι)—indeed from the whole
tenor of his last words—that
Heracles himself had never un-
derstood the oracle as implying
more than the successful accom-
plishment of his labours.

δ *τι*] ‘what I was to receive
for myself in right of my mar-
riage’: δ *τι* is the conjecture

of Musgrave, and has been ad-
opted by Hermann and all the
best editors in place of the more
prosaic *ὅτι* which appears in the
 MSS.

163 διαιρέτον νέμοι] ‘he told
me too what share of their father’s
land he awarded for distribution
to his children’ (i.e. *quam par-
tem daret habendam singulis*).
Hermann, while he admits that
νέμοι is the more elegant reading,
retains *νέμειν* (which will depend
on *χρεῖη*) as a gentler transition
from the manuscript reading
μένειν.

164 χρόνον προτάξας] In this
and the four succeeding lines the
eccentricities of the speech seem
to culminate, whether we con-
sider the extraordinary expres-
sion used for denoting the time
of the absence, or the awkward
introduction of the oblique nar-
ration, and still more awkward
return to the subject of the nar-
rative by the insertion of the
accusative *σφε*.

ἥδη ἄν] is read by Hermann
and Prof. Paley, and is the
legitimate form which the sen-
tence would take when trans-
ferred into the oblique narration.
Cf. Dem. *Onet.* I., p. 865 § 6.

τοιαῦτ' ἔφραξε πρὸς θεῶν εἰμαρμένα
τῶν Ἡρακλείων ἐκτελευτᾶσθαι πόνων,¹⁷⁰
ώς τὴν παλαιὰν φηγὸν αὐδῆσαί ποτε
Δωδῶνι δισσῶν ἐκ πελειάδων ἔφη.
καὶ τῶνδε ναμέρτεια συμβαίνει χρόνου
τοῦ νῦν παρόντος, ὡς τελεσθῆναι χρεών.
ῶσθ' ἡδέως εὔδουσαν ἐκπηδᾶν ἐμὲ¹⁷⁵
φόβῳ, φίλαι, ταρβοῦσαν, εἴ με χρὴ μένειν
πάντων ἀρίστου φωτὸς ἐστερημένην.

XO. εὐφημίαν νῦν ἵσχε· ἐπεὶ καταστεφῇ

'And he prescribed a certain time, to the effect that when he should have been absent from his country for three months and a year gone besides, then it was fated for him to die, or, if he should have evaded this crisis in his career, to live ever after a life free from all care'. In line 166 observe carelessness in the repetition of the verb *χρεῖται*, while v. 168 would seem to be a mere paraphrase from a passage which is suspiciously similar in many ways to the one we are at present considering (79–81).

169 ἔφραξε] sub. Ἡρακλῆς. If the succeeding line is to be regarded as genuine, which is doubted by Dindorf, Wunder, and, I believe, by Mr Shilleto, we can only regard *πήνων* as directly dependent on the verb *ἐκτελευτᾶσθαι*. 'Such he explained were the events destined by the gods to be the end of the labours of Heracles'. Hermann it is true suggests another explanation, viz. that the addition of *πρὸς θεῶν* to *εἰμαρμένα* practically gives to the participle the force of a substantive. 'Thus, he then told me, the divinely appointed issue of the labours of Heracles was on the road to its fulfilment'.

¹⁷² Δωδῶνι] local, like *Μυκῆναι* in Eur. *Phoen.* 608. As containing a notice of the *πελειάδες*, and indeed for its general connexion with the subject of this play, compare the story given in Herod. II. 54.

¹⁷³ ναμέρτεια] 'and the result coincides with the prophecy at this present time, so that it must needs be fulfilled'. For a similar use of the verb *συμβάνειν* see v. 1164 of the play, the analogy of which is strongly in favour of our rendering *συμβάνει* as above rather than in the sense of 'comes to pass', in which case it would be independent of the genitives. The meaning of the substantive *ναμέρτεια* is doubtful, as the word is a ἄνταξ λεγύμενον and might be rendered in the present instance 'a careful verification of these predictions'.

178–204 *A messenger enters who prepares Deianira for the arrival of Heracles and Lichas.*

εὐφημίαν νῦν ἵσχε] 'no more for the present on the subject of your sorrows'. The Chorus deprecates the sad and ominous forebodings with which Deianira has closed her speech. The same suggestion, expressed in fuller language, appears in Aesch. *Agam.* (636);

- στείχουθ' ὄρῳ τιν' ἀνδρα πρὸς χαρὰν λόγων.
 ΑΓ. δέσποινα Δημάνειρα, πρῶτος ἀγγέλων 180
 δκνου σε λύσω τὸν γὰρ Ἀλκμήνης τόκον
 καὶ ζώντ' ἐπίστω καὶ κρατοῦντα κάκ μάχης
 ἄγοντ' ἀπαρχὰς θεῖσι τοῖς ἐγχωρίοις.
 ΔΗ. τιν' εἶπας, ὡ γεραιέ, τόνδε μοι λόγον;
 ΑΓ. τάχ' ἐς δόμους σοὺς τὸν πολύζηλον πόσιν 185
 ῆξειν, φανέντα σὺν κράτει νικηφόρῳ.
 ΔΗ. καὶ τοῦ τόδ' ἀστῶν ἡ ξένων μαθὼν λέγεις;
 ΑΓ. ἐν βουθερεῖ λειμῶνι πρὸς πολλοὺς θροεῖ
 Ἀλχας ὁ κῆρυξ ταῦτα· τοῦ δὲ ἐγὼ κλύνω
 ἀπῆξ, δπως τοι πρῶτος ἀγγείλας τάδε 190
 πρὸς σοῦ τι κερδάναιμι καὶ κτύμην χάριν.
 ΔΗ. αὐτὸς δὲ πῶς ἄπεστιν, εἴπερ εὐτυχεῖ;

εῖφημον ἥμαρ οὐ πρέπει κακαγγέλω
 γλώσσῃ μανεῖν χωρὶς ἡ τιμὴ
 θεῶν.

Wunder in an elaborate note on the subject proves conclusively that this idea is present, either more or less strongly, in every instance in which this phrase is used to enforce silence.

κακαστεφῇ] Cf. *Oed. Tyr.* 82, *Eur. Hipp.* 806, and *Aesch. Agam.* 493. In the succeeding line Brunck, who is followed by Erfurdt and others, would read πρὸς χάριν λόγων in place of πρὸς χαρὰν λόγων, comparing the similar expression, πρὸς χάριν βορᾶς, which occurs in the *Antigone* (v. 30). Hermann, however, defends the reading of the text as unquestionably the stronger of the two in connexion with the present context. The words πρὸς χαρὰν λόγων are usually translated 'to give us joyous tidings' on the analogy of the phrase πρὸς ἡδονὴν λέγειν (*Elec.* 921), but I am myself inclined to con-

nect them more closely with the adjective *κακαστεφῇ* in the following sense: 'wreathed with bay in token of his joyous news'.

184 τιν' εἶπας...τόνδε μοι λόγον;] For similar phrases compare *Elec.* 388, and *Oed. Col.* 1730.

185 πολύζηλον] 'that soon will the husband you long for appear at your palace-gates radiant with conquering might'. 'Much admired' has been proposed as an alternative rendering for πολύζηλον, for which see *Aesch. Agam.* 939, while Mr Heitland suggests that it may be used here in an active sense, comparing Schneidewin's explanation of the phrase πολύζηλος βίος (*Oed. Tyr.* 381) 'life with all its emulous schemes'. φανέντα, like ἔμφανή in v. 199, adds reality to the picture.

188 βουθερεῖ] 'the pasture of the herds'. πρὸς πολλούς, 'to crowds', is the certain emendation of Hermann in place of πρὸς πολος which appears in the MSS.

192 αὐτὸς] The scholiast un-

ΑΓ. οὐκ εὑμαρέιμ χρώμενος πολλῆ, γύναι.
 κύκλῳ γάρ αὐτὸν Μηλιεὺς ἅπας λεὼς
 κρίνει παραστάς, οὐδὲ ἔχει βῆναι πρόσω. 195
 τὸ γάρ ποθοῦν ἔκαστος ἐκμαθεῖν θέλων
 οὐκ ἀν μεθεῖτο, πρὶν καθ' ἡδονὴν κλύειν.
 οὔτως ἐκεῖνος οὐχ ἐκών, ἐκούστι δὲ

derstands *ἄντρος* as referring to Heracles, in which case the answer of the messenger, with its allusion to Lichas, must be given from a misconception of Deianira's meaning. Any such interpretation, however, is entirely out of keeping with the simplicity of the Greek drama, and the question, if we understand it of Lichas, merely implies that Deianira regards him as the representative of his master's success. Compare line 230 of the play, where Lichas in speaking of himself identifies his own fortunes with those of Heracles.

εἰπερ εὐτρυχεῖ] Observe the force of *εἰπερ*. 'If (as I gather) all is well with him'. Wunder less correctly regards *εὐτρυχεῖ* as impersonal: *si quidem res bene se habeat*.

193 *εὐμαρεῖq]* 'he has not much freedom of action, lady'. It is possible to understand *εὐμαρεῖ* in the more general sense of 'ease', 'comfort', but the context is in favour of the former rendering.

195 *κρίνει*] 'questions him', in which sense the verb appears again in line 314, and also in *Antig.* 397.

196 *τὸ γάρ ποθοῦν]* 'for each man, eager to satisfy himself in the matter of his curiosity, will not allow him to proceed till he has heard everything to his heart's desire'. I am glad to find that Professor Paley entirely

agrees with me in regarding *τὸ ποθοῦν* as equivalent in sense to *τὸν πόθον*, and as indirectly dependent on the infinitive *ἐκμαθεῖν*. Being in a certain sense an anticipatory accusative, its position in the sentence is easily to be explained, 'for on the point of his curiosity each man wishes to be fully informed'. Wunder, while adopting in the main the above interpretation, regards *τὸ ποθοῦν* as equivalent to *τὸ πόθημα*, but, if this were so, we should rather have expected the passive *ποθούμενος*, as the accusative in this case would be directly dependent on *ἐκμαθεῖν*.

The majority of the editors, with the exception apparently of Prof. Campbell, regard the words *ἔκαστος ἐκμαθεῖν θέλων* as exegetic of *τὸ ποθοῦν* in the sense of *οἱ ποθοῦντες*, an explanation which may have become traditional in consequence of the punctuation, just as in a corresponding passage of the *Antigone* (v. 1078) *οἱ μακρού χρόνου τριβή*, which is now recognised as the nominative of *φανεῖ*, was for a long time regarded as an independent sentence.

197 οὐκ δὲ μεθεῖτο, πρὶν.....
κλίνειν] The combination is noteworthy, the optative representing the idea in a general or hypothetical form ('are not likely to let him go'), the infinitive applying it to the special case.

198 οὐχ ἐκών] 'against his

ξύνεστιν δύψει δ' αὐτὸν αὐτίκ' ἐμφανῆ.
ω Ζεῦ, τὸν Οἴτης ἄτομον δι λειμῶν' ἔχεις, 200
ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνῳ χαράν.
φωνήσατ', ω γυναικες, αἱ τ' ἔσω στέγης
αἱ τ' ἔκτὸς αὐλῆς, ως ἀελπτον δύμι' ἐμοὶ¹
φήμης ἀνασχόν τῆσδε σὺν καρπούμεθα.

ΧΟ. Ἀνολονξάτω δόμος ἐφεστίοις ἀλαλαγαῖς 205
ο μελλόνυμφος, ἐν δὲ κοινὸς ἀρσένων

pleasure, albeit to theirs'. For the antithesis of *οὐ* and *δὲ* compare *Aj.* 12, and also *Phil.* 334, *τέθηκεν, ἀνδρὸς οὐδένος, θεοῦ δὲ πτο.* The word *αὐτὸν* in the following line refers of course to Lichas.

200 *ἄτομον* 'sacred', and, as a consequence, 'unmown'. A fine passage in Eur. *Hipp.*, commencing with *v.* 73, contains a running comment on the word.

201 *ἀλλὰ σὺν χρόνῳ* 'though tardily'. For other instances of this well-known use of *ἀλλά*, which corresponds with that of *tamen* in Latin, compare *Phil.* 1041, and *Elec.* 1013.

202 *ἴσων* for which *εἰσων* is read by the majority of the editors, is suggested by euphony and confirmed by a passage from Ammonius (p. 50) which is quoted by Hermann. In the lines which follow, the usual distinction between *στεγῇ* and *αὐλῇ* is clearly not to be pressed. 'Shout, ye women, both you within the house, and you who are outside the hall, for all unlooked for by me is the dawn of this bright news we now enjoy'. 'Ομμα, like *όφθαλμὸς* in *Oed.* *Tyr.* 987, denotes a bright point of light, while the use of the participle *ἀναρχόν* leaves no doubt as to the simile the author had in view.

205—224 *A chorus of joy.*

[This bright little ode, like the corresponding one in *Aj.* 693 ff., is of a class peculiar to Sophocles. Without pretending to the dignity of the previous chorus, it is almost perfect as a graceful and unaffected expression of joy.]

205 ἀνολονξάτω δόμοις] 'yea let the house lift up a joyous strain with songs of triumph at the hearth'. This conjecture of Dindorf's, in place of the old reading *ἀνολονξατε δόμοις* which Hermann and Linwood retain, is accepted by Professors Campbell and Paley. Had the expression *ο μελλόνυμφος* stood alone, Hermann's rendering 'quisquis nubilis est' would have been entirely satisfactory, but, placed as it is in such close connexion with the word *ἀρσένων* which follows, this ambiguous use of the masculine in place of the feminine is scarcely defensible.

The entire phrase *δόμος ο μελλόνυμφος* I have always regarded as a general appeal to the 'house that is soon to receive the bridegroom', and this I find to be Professor Paley's view. In this case the contrast intended by the poet is not between *μελλόνυμφος* and *ἀρσένων*, but between *ἀρσένων* and *τερθένοι* (*v.* 210). If, on the other

ἵτω κλαγγὰ τὸν εὐφαρέτραν
 'Απόλλωνα προστάταν'
 ὁμοῦ δὲ παιῶνα παιῶν' ἀνάγετ', ὡς παρθένοι, 210
 βοᾶτε τὰν ὄμόσπορον
 'Αρτεμιν Ὁρτυγίαν ἐλαφαβόλον, ἀμφίπυρον,
 γείτονάς τε Νύμφας. 215
 ἀείρομ' οὐδὲ ἀπώσομαι
 τὸν αὐλόν, ὡς τύραννε τᾶς ἐμᾶς φρενός.
 ἴδού μ' ἀναταράσσει,
 εὐοὶ μ' ὁ κισσὸς ἄρτι βακχίαν
 ὑποστρέφων ἄμιλλαν.

220

hand we understand *ὅμος* δ
μελλόνυμφος to mean the ‘marriageable maidens in the palace’, the appeal contained in v. 210 is merely a weak repetition of the opening phrase.

206 ἐν δὲ] ‘therewith let the echoing cry of the males go forth in honour of the god of the well-stored quiver, Apollo who guards our gates’. For ἐν δὲ in this well-known use compare *Oed. Tyr.* 27 and *Aj.* 675. The accusative ‘Απόλλωνα may be governed either by ἀνόλονξτῶ—the passage included between the words ἐν δὲ and κλαγγά being regarded as a parenthesis—or, as is more probable, by the combined phrase ἵτω κλαγγά, which is equivalent in force to the simple verb κλάζειν.

209 προστάταν] which is usually rendered by the word ‘champion’ in acknowledgement of the protection accorded to Hercules by his patron deity, is rather, I think, an allusion to the statue of the god, placed, as was usual, before the palace-gates. Compare the epithet προστατήρος.

210 παιῶνα] As a rule the

word παιῶν denotes the song of joy raised by the males, while διλογυμός is used of the sacrificial cry of the females.

214 ἀμφίπυρον] ‘with torch in either hand’. See the description in *Oed. Tyr.* 206—208.

215 Γείτονάς τε νύμφας] ‘the nymphs that bear her company’, with which compare Verg. *Aen.* I. 498—500.

216 ἀείρομ'] A rare elision, which occurs however in *Nub.* 42, 523. ‘I soar on wings, nor will I decline the flute, O thou that swayest my heart! See, see the ivy maddens me! Evoe! anon it whirls me round as in a Bacchanalian dance!’ The music of the αὐλός was thought to inspire enthusiasm. Cf. Eur. *Herc.* Fur. 871, τάχα σ' ἐν μᾶλλον χορεύσω καὶ κατανησώ φύβω. ‘Αείρομαι is understood by some to denote mere mental excitement: more probably it is the prelude to the ecstatic gestures which from this point accompanied the song.

219 ὁ κισσός] The ivy is of course imaginary: while in like manner towards the close of the chorus it is possible that the

ἰὼ ἱὸν Παιάν
ἴδιον ἰδεῖς φίλα γύναι,
τάδε ἀντίπρωφα δή σοι
βλέπειν πάρεστ' ἐναργῆ.

ΔΗ. ὄρῳ, φίλαι γυναικες, οὐδέ μ' ὅμματος 225

*φρουρὰν παρῆλθε, τόνδε μὴ λεύσσειν στόλον
χαίρειν δὲ τὸν κήρυκα προυννέπω, χρόνῳ
πολλῷ φανέντα, χαρτὸν εἴ τι καὶ φέρεις.

ΛΙ. ἀλλ' εὖ μὲν ἵγμεθ', εὖ δὲ προσφωνούμεθα,

singers in their enthusiasm identify the approach of Lichas with that of Bacchus himself.

220 ὑποστρέψων [ἱμιλλας] A species of cognate accusative. The sense of the passage is more doubtful, but the translation suggested above is, I think, more forcible than the alternative rendering, ‘whirling me round in rivalry with the Bacchantes’.

225—290 Enter Lichas, attended by a train of captives. After preliminary greetings, and a general account of his master’s success, he delivers an elaborately false statement of the causes and objects which had induced Hercules to undertake the expedition.

226 φρουράν] ‘nor hath it escaped my watchful glance’. Compare the expression φρουρέιν δῆμα in *Phil.* 151, while the addition of the genitive δῆμαρος recalls the familiar phrase ἔρκος δδόντων (*Il.* IV. 350 and elsewhere). The majority of the editors are agreed in accepting the reading of the text, which is due to Musgrave: Hermann, however, retains the nominative φρουρά, ‘nor hath the watchfulness of my eye failed to attract me’, which is a bold inversion and moreover creates a difficulty in the use of the verb παρῆλθε.

227 χαίρειν] ‘and I bid you the herald hail, full late though you have come, if indeed you bear me news that is worth the greeting’. καὶ emphasizes the statement, and at the same time induces a parallel between the character of the tidings and the welcome accorded to the messenger.

The rhythm of the line, no less than the evident play upon the words χαίρειν and χαρτὸν, is in favour of this punctuation: indeed Hermann is the only editor of note who would take χαρτὸν in conjunction with what precedes. For the use of the adjective in this connexion compare the phrase νῦν πάσι χαρτῷ (*Oed. Col.* 596), while in *Eur. Hec.* (426, 427) we have an example of a similar play on the verb.

229 εὖ μὲν ἵγμεθα] ‘Yes, happy have we come, and happy is thy welcome, lady, as befits the achievement of our task’. In respect to the phrase καὶ ἔργον κτήσιν Hermann suggests two possible renderings: (i) ‘for the tidings you have received’, (ii) ‘for the capture we have made’, though he afterwards rejects the former of the two as out of keeping with the

- γύναι, κατ' ἔργου κτῆσιν ἄνδρα γὰρ καλῶς 230
πράσσοντ' ἀνάγκη χρηστὰ κερδαίνειν ἔπῃ..
- ΔΗ. ὡς φίλατας ἀνδρῶν, πρῶθ' ἢ πρώτα βούλομαι
δίδαξον, εἰ ζῶνθ' Ἡρακλέα προσδέξομαι.
- ΛΙ. ἔγωγέ τοι σφ' ἐλειπον ἵσχυοντά τε
καὶ ζῶντα καὶ θάλλοντα κού νόσφι βαρύν. 235
- ΔΗ. ποῦ γῆς; πατρώας, εἴτε βαρβάρου; λέγε.
- ΛΙ. ἀκτή τις ἔστ' Εὐβοΐς, ἔνθ' ὄριζεται
βωμοὺς τέλη τ' ἔγκαρπα Κηναίῳ Διὶ.
- ΔΗ. εὐκταῖα φαίνων, η̄ πὸ μαντείας τινός;
- ΛΙ. εὐχαῖς, ὥθ' ἥρει τῶνδε ἀνάστατον δόρι 240
χάραν γυναικῶν ὅν δρᾶς ἐν ὅμμασιν.
- ΔΗ. αἵται δέ, πρὸς θεῶν, τοῦ ποτ' εἰσὶ· καὶ τίνες;

context, which requires some allusion to the herald's success. On the other hand, to understand it as a bare statement of the capture of Oechalia is, I think, somewhat prosaic.

234 [Ελειπον] Observe the force of the imperfect: 'at the time when I was leaving him he was both strong and well'. Schaefer objects to the position of the word *ζῶτα* as a sequence to the stronger participle *λοχίοντα*, and suggests *σῶν τε* in its place. But in truth there is no need for any alteration, as in cases where we meet with a succession of epithets we often find that little attempt is made to secure a climax, while as regards the participle in question Professor Kennedy has shewn that it has on occasion a far stronger force than was originally supposed.

237 [ὄριζεται] 'is marking out'. The verb occurs again in v. 754. The expression *ἔγκαρπα τέλη* has caused considerable difficulty. Professor Paley would render it 'fruit-offerings', which

implies a slight *ξεῦγμα* in the use of the verb *ὄριζεται*, while Hermann, Wunder, and others understand it of the actual grove of fruit-trees, the dedication of which is referred to in a later passage of the play.

239 [φαίνων] 'carrying into effect a vow', a force of the verb which is admirably illustrated by a quotation of Hermann's from *Oed. Col.* 721, *νῦν σοι τὰ λαμπρὰ ταύτα δεῖ φαίνειν ἔπῃ*.

240 [εὐχαῖς] 'in fulfilment of vows made when he was on his way to capture the city'. As in *Oed. Tyr.* 1454, the full force of the imperfect must be pressed. The reading varies between *εὐχαῖς* and *εὐκταῖα*, of which the former, a causal dative, is preferred by Dindorf, Linwood, and Professor Campbell, while the latter is retained by Hermann, Wunder, and the late Mr Shilleto.

241 [ῶν] For this attraction see Plato *Gorg.* 452 A, and Herod. i. 23. It differs from the formula *εἴς ὅν δρᾶς* and similar construc-

- οἰκτραὶ γάρ, εἰ μὴ ξυμφοραὶ κλέπτουσι· με.
ΛΙ. ταῦτας ἐκεῖνος Εύρυτου πέρσας πόλιν
 ἔχειλεθ' αὐτῷ κτῆμα καὶ θεοῖς κριτόν. 245
ΔΗ. η̄ κάπι ταῦτη τῇ πόλει τὸν ἀσκοπὸν
 χρόνον βεβώς η̄ ήμερῶν ἀνήριθμον;
ΛΙ. οὐκ, ἀλλὰ τὸν μὲν πλεῖστον ἐν Λυδοῖς χρόνον
 κατείχεθ', ὡς φησ' αὐτός, οὐκ ἐλεύθερος, 249
 ἀλλ' ἐμποληθείς. τοῦ λόγου δὲ οὐ χρὴ φθόνον
 γύναι, προσείναι, Ζεὺς ὅτου πράκτωρ φανῆ.
 κείνος δὲ πραθεὶς Ὁμφάλη τῇ Βαρβάρῳ
 ἐνιαυτὸν ἔξεπλησεν, ὡς αὐτὸς λέγει.

tions in which the genitive takes the case of the *suppressed* antecedent.

243 *κλέπτουσι*] ‘if I judge rightly of their condition’. A similar use of *κλέπτειν* occurs in *Antig.* 1216, η̄ θεοῖς κλέπτομαι. Others propose to render *ξυμφοραὶ* ‘calamities’, but the more general interpretation is preferable, considering the doubt which is implied by *κλέπτειν*.

245 *κριτόν*] like *ταῦτας* in the previous line, is emphatic by position. ‘These are the captives that he selected for himself and the Gods as a special prize’.

246 *ἀσκοπὸν*] ‘that incredible time of I know not how many days’, in allusion to the absence of fifteen months noticed above in v. 164. Hermann comments on the word *ἀσκοπός* as a favourite one with Sophocles, especially in this particular sense of ‘immense’, ‘incredible’. Cf. *Aj.* 21, and *Elec.* 864, 1315. With the phrase ήμερῶν ἀνήριθμον compare ἀνάριθμος (*Oed.* *Tyr.* 178), ἀνάριθμος θρήνων (*Elec.* 232), and perhaps the phrase ἀδηλον *ἔργον* in v. 670 of the play.

250 *ἐμποληθεῖς*] ‘sold as a slave’. The substantive *λέγον* is understood by some as a direct reference to the word *ἐμποληθεῖς*: more probably it is used in its ordinary sense for the ‘narrative’ or ‘account’ of the event. The construction of this and the following verse is well explained by Hermann, who points out that the relative *ὅτου* cannot be taken in direct connexion with *τοῦ λέγον* without involving a solecism, viz. the combination of the definite (*τοῦ λέγον*) with the indefinite (*φανῆ*). Trans. therefore: ‘Yet must no jealousy be felt, lady, at the account of any deed of which Zeus hath shewn himself the worker’.

252 δὲ] resumptive. ‘The fact is, then, that he was sold to Omphale, the foreign queen’. In this and the following verse, which Wunder unreasonably regards with suspicion, the herald returns to his narrative which he had interrupted by a short digression.

253 *ἐνιαυτὸν*] ‘a year of it’, supposing we take into account

χοῦτας ἐδήχθη τοῦτο τοῦνειδος λαβῶν
ώσθ' ὄρκουν αὐτῷ προσβαλὼν διώμοσεν, 255
ἢ μὴν τὸν ἀγχιστῆρα τοῦδε τοῦ πάθους
ξὺν παιδὶ καὶ γυναικὶ δουλώσειν ἔτι.
κούχ ήλιωσε τοῦπος, ἀλλ' ὅθ' ἀγνὸς ἦν,
στρατὸν λαβὼν ἐπακτὸν ἔρχεται πόλιν
τὴν Εὐρυτείαν. τόνδε γὰρ μεταίτιον 260
μόνον βροτῶν ἔφασκε τοῦδ' εἶναι πάθους
ὅς αὐτὸν ἐλθόντ' ἐς δόμους ἐφέστιον,
ξένον παλαιὸν ὄντα, πολλὰ μὲν λόγοις
ἐπερρόθησε, πολλὰ δ' ἀτηρᾶ φρενί,
λέγων χεροῦν μὲν ὡς ἀφυκτ' ἔχων βέλη 265
τῶν ὧν τέκνων λείποιτο πρὸς τόξου κρίσιν,

the entire period of his absence. However, in verse 69 a year is expressly mentioned as the time of his servitude.

256 ἀγχιστῆρα] The word is probably used in an active sense, ‘the man who had brought this calamity upon him’. Others, however, understand it as equivalent to the Latin *proximum culparē*, ‘the man most implicated in this wrong’. The word *ἴτι* is anything but redundant, as the scholiast assumes. Tr. ‘that he would yet one day enslave’.

258 κούχ ήλιωσε τοβρὸς] A Homeric expression, for which compare Il. XVI. 737, and Apol. Rh. III. 1175, ‘nor did he speak in vain’. ‘Ἄγνος’, ‘when he had done penance’ for the murder of Iphitus, or, as others understand it, for his service of shame under Omphale.

260 μεταῖτον] Two explanations of the word are possible, which is apparently a favourite one with the author in the present play (cf. vv. 447, 1234): (i) that it belongs to a class of

adjectives of which we have repeated examples in Sophocles, in which only one portion of the compound retains its force, *μεταῖτον* being equivalent in this case to the simple word *αἰτίον*; and (ii) that the fullest possible force is to be given to both portions of the compound: ‘that none but he had had a hand in the disaster’, i. e. that he had been his own accomplice. The latter interpretation is supported by Hermann and the best authorities, who illustrate the idiom by references to *Phil.* 691, *Aesch. Eum.* 190, and *Mart.* v. 24. 8.

264 ἀτηρᾶ] ‘mischievous spirit’. ‘Ἀτηρᾶ’ might also mean ‘infatuated’, but the former rendering is preferable, as suggesting the motive which inspired the taunt.

266 τῶν ὧν] Cf. τῶν οἰστῶν (*Oed. Tyr.* 1248), while in *Oed. Col.* 1639 we have an example of the rarer use in which the article is omitted. ‘He was yet inferior to his own (Eurytus) children in the trial of the bow’.

φωνεῖ δέ, δοῦλος ἄνδρὸς ὡς ἐλευθέρου
 ραίσιτο· δείπνοις δ' ἥρικ' ἦν οἰνωμένος,
 ἔρριψεν ἐκτὸς αὐτόν. ὡν ἔχων χόλον,
 ὡς ἵκετ' αὐθὶς Ἰφίτος Τιρυνθίαν 270
 πρὸς κλιτύν, ἵππους νομάδας ἔξιχνοσκοπῶν,
 τότ' ἄλλοσ' αὐτὸν ὅμμα, θάτέρᾳ δὲ νοῦν
 ἔχοντ', ἀπ' ἄκρας ἥκε πυργώδους πλακός.
 ἔργου δ' ἔκατι τοῦδε μηνίσας ἀναξ,
 ὁ τῶν ἀπάντων Ζεὺς πατήρ Ὄλύμπιος, 275
 πρατόν νιν ἔξέπεμψεν, οὐδὲ ἡνέσχετο,
 ὀθούνεκ' αὐτὸν μοῦνον ἀνθρώπων δόλῳ
 ἐκτεινεν. εἰ γὰρ ἐμφανῶς ἡμύνατο,

According to one account, which appears in Theocr. xxiv. 105, it was Eurytus who had instructed the youthful Heracles in the use of the bow.

267 φωνεῖ δέ,...ώς] There is no valid reason for rejecting this reading, which is accepted by Professors Campbell and Paley, and also by Hermann in his earlier editions, although in his latest he has emended the line thus: φωνεῖ δὲ δοῦλος ἄνδρὸς ἀντ' ἐλευθέρου, on the model of a passage in the *Ajax* (1020). Wunder proposes ωσεῖ δὲ δοῦλος ἄνδρὸς ἀντ' ἐλευθέρου, but the introduction of the rare form ωσεῖ is certainly no change for the better, while in the reading of the text the genitive ἄνδρὸς ἐλευθέρου may readily be explained as dependent on δοῦλος, though Hermann, I see, prefers to govern it by ραίσιτο, without however giving an example of the construction. For ραίσιτο in this sense see Aesch. *Prom.* 197. 'Moreover he declared aloud that as the slave of a free man he bore with many a blow, and once, when

flushed with wine at a banquet, he drove him from his house'. Almost all the editors understand Eurytus and not Heracles to be the subject of οἰνωμένος; indeed it is surprising that Hermann should hold the contrary opinion, as it tends to degrade the character of Heracles, which it is the object of the speaker so far to present in the best possible light.

270 Ἰφίτος] The son of Eurytus. For πλακός, a surface of table-land, see Eur. *Bacch.* 307: 'hurled him from the smooth summit of the towering rock'.

277 μοῦνον ἀνθρώπων] 'because Iphitus was the only man he had ever slain by craft'. It is strange that Linwood and some of the other editors should understand these words to mean 'single-handed', 'unaided by man,' when they are so clearly contrasted with ἐμφανῶς which follows, 'in fair and open fight'. Moreover, if this were the meaning, what possible blame could have attached to Heracles?

278 ἡμύνατο] This verb has

Ζεὺς τάν συνέγυω ξὺν δίκη χειρουμένῳ·
ὑβριν γὰρ οὐ στέργονται οὐδὲ δαιμονες. 280
κεῖνοι δ' ὑπερχλίοντες ἐκ γλώσσης κακῆς,
αὐτοὶ μὲν "Αἰδου πάντες εἴσ' οἰκήτορες,
πόλις δὲ δούλη τάσδε δ' ἀσπερ εἰσορᾶς
ἔξι ὀλβίων ἄξηλον εὐροῦνται βίον
χωροῦσι πρὸς σέ ταῦτα γὰρ πόσις τε σὸς 285
ἔφειτ', ἔγω δέ, πιστὸς ἀν κείνῳ, τελῶ.
αὐτὸν δ' ἐκεῖνου, εὐτ' ἀν ἀγνὰ θύματα
ῥέει πατρῷ φ Ζηνὶ τῆς ἀλώσεως,
φρόνει νιν ὡς ἥξοντα τοῦτο γὰρ λόγου
πολλοῦ καλῶς λεχθέντος ἥδιστον κλύειν. 290

been referred by some to Iphitus: 'had Iphitus stood on his defence'. But the change of nominative is awkward, and the contrast between *δόλῳ* and *ἐμφανῖς* is weakened by this interpretation. Tr. 'For had he punished Iphitus in fair and open fight, be assured that Zeus would have excused him for dealing with his foe as he deserved'. There is a slight difficulty in regard to the exact force of the words *ξὺν δίκῃ*, which may mean 'in a just cause', or perhaps nothing more than 'fairly', 'honourably', in reference to the word *ἐμφανῖς* above.

280 οὐδὲ] 'no more than we mortals'. *ὑβριν* is 'outrage', 'wanton insolence', such as that with which Heracles had been treated by Eurytus.

281 κεῖνοι δέ] The δέ is again resumptive. 'So then these men in their vain pride and owing to a mischievous tongue'. The reference is to Eurytus and his sons, whose character has been suggested in the digression on Iphitus.

283 τάσδε] For the attraction see *Oed. Col.* 1150, and *Eur. Or.* 1629. In the succeeding line it is not clear whether *οὐδὲ* is to be regarded as a neuter or a feminine adjective, both constructions being admissible, although the latter is naturally suggested by the well-known phrase *τυφλὸς ἐκ δεδορκτός* (*Oed. Tyr.* 454): 'once prosperous, but now doomed to a life of woe'.

286 δέ] This use of δέ in connexion with τε has been already noticed in a note on v. 143.

287 ἀγνὰ θύματα] 'holy sacrifice'. The epithet is a general one, and has no reference to the special act of purification noticed above in v. 258.

289 φρόνει νιν] 'consider that he will be here anon'. For this repetition of the pronoun after an inserted clause cf. *Oed. Tyr.* 248.

290 πολλοῦ καλῶς λεχθέντος] Equivalent to πολλῶς λεχθέντων καλῶν. The death of Iphitus is perhaps the one true fact in this ingenious tale of falsehood, the

ΧΟ. ἄνασσα, νῦν σοι τέρψις ἐμφανής κυρεῖ,
τῶν μὲν παρόντων, τὰ δὲ πεπυσμένη λόγῳ.
ΔΗ. πῶς δ' οὐκ ἔγώ χαιρούμ' ἄν, ἀνδρὸς εὐτυχῆ
κλίνουσα πρᾶξιν τήνδε, πανδίκῳ φρενί;
πολλή' στ' ἀνάγκη τῇδε τοῦτο συντρέχειν. 295
ὅμως δ' ἔνεστι τοῖσιν εὐ σκοπουμένοις
ταρβεῖν τὸν εὐ πράσσοντα, μὴ σφαλῇ ποτε.
ἔμοὶ γάρ οἰκτος δεινὸς εἰσέβη, φίλαι,

consecutive parts of which are
(i) the quarrel between Eurytus
and Heracles, (ii) the death of
Iphitus in retaliation, (iii) the
enslavement of Heracles in puni-
shment for the murder, and (iv)
the vengeance he takes upon
Eurytus and his people.

291—313 *The congratulations of the Chorus. A speech from Deianira follows, the joy of which is altogether clouded by a sorrowful foreboding, suggested apparently by the sight of the captives.*

291 *κυρεῖ*] as in the *Oed. Col.* 1290, is equivalent in force to the Latin *contingit*.

292 *τῶν μὲν παρόντων*] in allusion to the herald and the captives: ‘Since the captives are already here, and of his return you have been told in words’.

294 *πανδίκῳ*] ‘as in all duty bound’. The difficulty meets us here which we have already discussed in connexion with the word *μετάτιος* above, and here again several of the ablest commentators would render it simply ‘with all my heart’, comparing *θύνομι πανδίκως* (*Oed. Col.* 1306). In this and in all similar cases the context should, I think, determine the application of the word, and it can scarcely be questioned that in the present connexion, and

also in *vv. 611, 1247*, the adjective is more forcible if we render both portions of the compound.

295 *τοῦτο*] sc. *τὸ χαλπεῖν*, ‘it needs must be that the one should be in concord with the other’. Linwood objects to this interpretation of the passage, notwithstanding it is adopted by all the leading commentators.

296 *ὅμως δ' ἔνεστι*] The passage which follows is selected for special praise by both Hermann and Wunder. It is, in fact, particularly characteristic of Sophocles, and at the same time suggestive of his *εἰρηνεῖα*, that this moment of great happiness should be also the occasion of misgivings for the future, while no device could have enlisted our sympathies more surely on behalf of Deianira than this kindly display of pity for the captives.

τοῖσιν εὐ σκοπουμένοις] The middle *σκοπεῖσθαι* is also found in *Oed. Tyr.* 964, while immediately below in *v. 306* we have an instance of the far rarer form *δρωμένη*.

298 *εἰσέβη*] ‘thus in my case a wondrous pity has stolen upon me’. The line *χώρας δολκούς διάτροπάς τ' ἀλωμένας* is very nearly repeated in *Oed. Tyr.* 1506.

ταύτας ὄρώση δυσπότμους ἐπὶ ξένης
 χώρας ἀοίκους ἀπάτοράς τ' ἀλωμένας, 300
 αὐτὸν μὲν ησαν ἔξ οὐθέρων ἵσως
 ἀνδρῶν, ταῦν δὲ δοῦλον ἵσχουσιν βίον.
 ὡς Ζεὺς τροπαῖε, μήποτ' εἰσίδοιμι σε
 πρὸς τούμὸν οὕτω σπέρμα χωρήσαντά ποι,
 μηδὲ, εἴ τι δράσεις, τῆσδέ γε ζώσης ἔτι. 305
 οὕτως ἐγὼ δέδοικα τάσδ' ὄρωμένη.
 ὡς δυστάλαινα, τίς ποτ' εἴ νεανίδων;
 ἄνανδρος, η τεκνούσσα; πρὸς μὲν γάρ φύσιν
 πάντων ἅπειρος τῶνδε, γενναίᾳ δέ τις.
 Λίχα, τίνος ποτ' ἔστιν η ξένη βροτῶν; 310
 τίς η τεκοῦσα, τίς δὲ ὁ φιτύσας πατίρ;
 ἔξειπτο· ἐπει τιν τῶνδε πλειστον φύκτισα
 βλέποντο, ὅσφπερ καὶ φρονεῖν οἶδεν μόνη.

ΛΙ. τί δὲ οἶδεν ἐγώ; τί δὲ ἂν με καὶ κρίνοις; ἵσως

303 *τροπαῖε*] ‘avertor of evil’, and in this sense equivalent to *ἀλεξικάκος*, *ἀπτροπαῖος*. The late Mr Shilleto, however, preferred to understand it as an address to the God of Battles (cf. *Antig.* 143, Eur. *Suppl.* 647), a sense which is perhaps equally forcible when we take into consideration the presence of the captives.

304 *τοι*] ‘in any direction’. With *μηδὲ* in the following line supply *δρᾶστος* out of *δρᾶσις*, as in a similar passage of the *Electra* (1434), *νῦν, τὰ πτήν εὐ θέμενοι, ταῦδε ὡς πάλιν*. ‘Or, if do it thou must, at least defer it till I have ceased to live’.

306 *ὄρωμένη*] This rare use of the middle, which is Homeric and denotes care and concern in the contemplation, is found in Sophocles alone of the three tragedians, who employs it again

in v. 909 of the present play, and also in *Antig.* 593.

307 *τίς*] ‘Of what sort art thou? Maid or mother? For to judge indeed by your looks you know nothing of all this’. The readings vary between *τεκνούσσα*, *τεκοῦσα* and *τεκνούσα*, the first of which is preferred by Hermann, Campbell and the majority of the editors, while the last is supported by good manuscript authority. *φύσις* is a word of the widest application, denoting, as the case may be, sex, age, growth and stature, together with the outward appearance which is consequent on these.

313 *φρονεῖν*] ‘she alone has a true sense of her position’. For this use of *φρονεῖν* see *Ajax* 942. Delanira is struck by the girl’s silent grief.

314—334 *After making fruit-*

γέννημα τῶν ἐκεῖθεν οὐκ ἐν ὑστάτοις. 315

ΔΗ. μὴ τῶν τυράννων; Εὐρύτου σπορά τις ἡν;

ΛΙ. οὐκ οἶδα· καὶ γὰρ οὐδὲ ἀνιστόρουν μακράν.

ΔΗ. οὐδὲ ὄνομα πρός του τῶν ξυνεμπόρων ἔχεις;

ΛΙ. ἥκιστα· σιγῇ τούμῳ ἔργον ἤνυτον.

ΔΗ. εἴπ', ω τάλαιν', ἀλλ' ἡμίν ἐκ σαυτῆς ἐπει 320
καὶ ξυμφορά τοι μὴ εἰδέναι σέ γ' ἦτις εἰ.

ΛΙ. οὐ τάρα τῷ γε πρόσθεν οὐδὲν ἔξ ἵσον

less enquiries of Lichas as to the girl's parentage, and a final appeal to the captive herself, Deianira dismisses her and retires with her attendants.

314 *καὶ*] Notice the position of *ἔγω* and again of *καὶ*. ‘Why what do *I* know? why should you even ask me?’ Maybe she is a child of some of the folk yonder, and not amongst the humblest either’. The form of the word *γέννημα* is decisive in favour of this rendering as against the alternative which has been proposed: ‘It may be her pedigree is not one of the humblest among the people whence she comes’.

316 *μὴ*] For the force of *μὴ* in interrogation cf. Aesch. *Pers.* 346, *Prom.* 980. ‘Is she then of royal birth? Had Eurytus a child? *Lich.* I know not, for in fact I did not carry my enquiries far’.

320 *ἄλλ' ἡμίν*] ‘to me at any rate, and of your own accord’. The line which follows is a good example of the so-called irony of Sophocles, Deianira being as yet in total ignorance that the knowledge she desires will prove the girl to be her rival. ‘For truly ‘tis a sort of misfortune not to know who you are’. This delicate irony in the situation is entirely lost if we accept the

correction which Hermann has adopted in his last edition: *κιδούμφορ'* ἔστι μὴ εἰδέναι σε μῆτρις εἰ, ‘for it suits not your interest that I should be in ignorance as to who you are’. Nor is the correction in itself a good one, if only on account of the unpleasant alliteration which it introduces into the line.

322 The interpretation of this and the following line has raised questions of considerable difficulty, although Wunder’s emendation (*δήσει* for *διολσει*) has been finally rejected by the majority of the editors on the ground that, while *λέναι φωνῆν* is a legitimate expression, such a combination as *διέναι γλῶσσαν* is incapable of defence. The sense of the passage is not so easily determined. It is usually understood as follows, ‘She will not, I trow, be at all different in the matter of speech, but true to her previous behaviour’, the objection to which is that it does not sufficiently account for the presence of *δρα* with its suggestion of an implied hypothesis. I should therefore prefer to understand *διαφέρειν* in its primary sense, ‘to move the tongue to and fro’, translating the passage as follows: ‘Let me tell you then that she will move her tongue quite inconsistently with

χρόνῳ διοίσει γλώσσαι, ἥτις οὐδαμά
προύφηνεν οὔτε μείζον' οὔτ' ἐλάσσανα,
ἀλλ' αἰὲν ὠδίνουσα συμφορᾶς βάρος 325
δακρυρροεῖ δύστηνος, ἐξ ὅτου πάτραν
διήνεμον λέλοιπεν. ἡ δέ τοι τύχη
κακὴ μὲν αὐτῇ γ', ἀλλὰ συγγνώμην ἔχει.

ΔΗ. ἡ δὲ οὖν ἔασθω, καὶ πορευέσθω στέγας
οὗτως ὅπως ἡδιστα, μηδὲ πρὸς κακοῖς 330
τοῖς οὐσιν ἀλλην πρός γ' ἐμοῦ λύπην λάβω.
ἄλις γάρ η παροῦσα. πρὸς δὲ δώματα
χωρῶμεν ἡδη πάντες, ὡς σύ θ' οἱ θέλεις
σπεύδης, ἐγὼ δὲ τάνδον ἔξαρκῆ τιθῶ.

ΑΓ, αὐτοῦ γε πρώτον βαιὸν ἀμμείνασ', ὅπως 335

her conduct heretofore', i.e. 'Let me tell you then that, if she moves her tongue, it will be quite out of keeping with her conduct hitherto'.

327 *διήνεμοι*] i.e. *ἡνεμέσσον*
‘wind-swept’, ‘breezy’, as in
Tennyson’s *Ulysses* (l. 17),
*Far on the ringing plains of
windy Troy.*

The simple sense of *διήνεμος* is also unquestionably the most poetic, the girl’s thoughts having travelled back in her grief to the physical characteristics of her mountain home. To understand it, as Hermann does, of the ravages of war, is at once far-fetched, and destructive, I think, to the pathos of the passage.

328 *συγγνώμην ἔχει*] ‘yet has it a claim on our allowance’, ‘yet is there much to excuse it’. Prof. Paley suggests with great probability that these words are added by Lichas in answer to his own thoughts, knowing as he does the relations which exist between the girl and his master.

331 *ἀλλην πρός γ' ἐμοῦ λύτην*]

This reading, which removes all the difficulties of the passage, is adopted by Prof. Campbell on the authority of the *Cod. Paris.*, and mentioned in terms of favour by Hermann and others. Wunder’s suggestion (*τοῖς οὖσι λύπην
ἔξ ἐμοῦ ρέαν λάβω*), though it is accepted by Dindorf, is little better than a paraphrase. Of the two remaining readings Prof. Paley accepts *λύτην πρός γ' ἐμοῦ λύτης*, i.e. *λύτην* (*ἀντιλ*) *λύτης*, regarding the genitive as expressing exchange or equivalence, and translating thus: ‘pain (from ill treatment) in place of the pain caused by our curiosity’. Lastly Hermann himself prints *λύτην*, which, if correct, will apparently mean ‘in the vexation caused by the recital of her griefs’.

334 *ἔξαρκῆ τιθῶ*] ‘may set in meet array’.

335—374 *As Deianira is
on the point of withdrawing she
is detained by a messenger, the
same apparently who had brought
the first news of Heracles’ suc-
cess. Waiting till Lichas and the*

μάθης, ἄνευ τῶνδ', οὐστινάς τ' ἀγεις ἔσω,
ἀν τ' οὐδὲν εἰσήκουσας ἐκμάθης ἀ δεῖ.

τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἔγω.

ΔΗ. τί δ' ἔστι; τοῦ με τήνδ' ἐφίστασαι βάσιν;

ΑΓ. σταθεῖσ' ἀκουσον καὶ γὰρ οὐδὲ τὸν πάρος 340
. μῦθον μάτην ἡκουσας, οὐδὲ νῦν δοκῶ.

ΔΗ. πότερον ἐκείνους δῆτα δεῦρ' αὐθις πάλιν
καλῶμεν, ή μοὶ ταῦσδε τ' ἔξειπτεν θέλεις;

*captives have retired, she learns
from him the story of her wrongs,
and the deception which has been
practised upon her.*

335 *αὐτῷ γε*] 'Nay, lady, wait where you are a moment first, that you may learn, apart from you people, who they are that you are taking into your house and may know all that you ought to know on certain matters of which you have as yet heard nothing.'

336 *οὖστινας*] Although it refers to the captives, the masculine is used, as the statement is put in a general form. Compare *τὴν αὐτοῦ σκοπῶν πρᾶξιν* in v. 152. In *ἄνευ τῶνδε* the allusion is of course to Lichas and his party. The reading is doubtful in line 337, where the *Cod. Par.*, which is followed by Prof. Campbell, gives *ἐκμάθης θ' ἀ δεῖ*, in which case the relative *ἀν* must be taken in connexion with what precedes. One great objection to this rendering is the pointless contrast it provokes between *μάθης* and *ἐκμάθης*, which in the reading of the text is scarcely called into notice. The *γε* which Hermann has introduced in place of the *τε* after *ἐκμάθης* is feeble to the last degree.

338 *τάντα*] 'in all respects'. Compare *Antig.* 721, where the

intolerable compound *παντεκίστιμην* once found favour.

339 *τι δ' ἔστι;*] 'Well, what is it? with what cause do you thus stay me on my way?' Wunder rewrites the passage introducing a double interrogative, *τι δ' ἀντι τοῦ*, while Hermann, by removing the note of interrogation after *ἔστι*, considerably weakens the animation of the question. For the force of *τηρεῖ*, which refers not so much to *βάσιν* as to *ἐφίστασαι*, compare *Oed. Tyr.* 2, *τίνας ποθ' ἔδρας τάρδε μοι θαδέτε*; and for *ἐπιστάσω*, which is latent in *ἐφίστασαι*, compare *φροντίδων ἐπιστάσεις* (*Antig.* 225).

341 *μάτην*] 'without good reason'. In the words *τὸν πόρος μῦθον* he refers to the news he had brought (vv. 180-185) relative to the success of Heracles. With *δοκῶ* supply *σὲ μάτην ἀκούσεθαι*.

342 *ἐκείνους*] sc. Lichas and the captives, while *ταῦσδε* refers to the Chorus. There is a little difficulty in determining where the emphasis is to be laid in the second line of the question. Thus Prof. Paley prefers to render it 'Are you willing to speak out solely to me and my attendants?', but, considering the emphatic position of the datives, I would

- ΑΓ. σὸὶ ταῦτδέ τ' οὐδὲν εἴργεται, τούτους δὲ ἔστι.
 ΔΗ. καὶ δὴ βεβᾶσι, χῶν λόγος σημανέτω. 345
 ΑΓ. ἀνὴρ ὅδ' οὐδὲν ὥν ἐλεξεν ἀρτίως
 φωνεῖ δίκης ἐστὶ ὁρθόν, ἀλλ' ηδὲ νῦν κακός,
 ἡ πρόσθεν οὐδὲ δίκαιος ἄγγελος παρῆν.
 ΔΗ. τί φήσι; σαφῶς μοι φράξε πᾶν ὅσον νοεῖς·
 ἀλλὰ μὲν γάρ ἔξειρηκας ἀγνοίᾳ μὲν ἔχει. 350
 ΑΓ. τούτου λέγοντος τάνδρος εἰσήκουσεν ἔγω,
 πολλῶν παρόντων μαρτύρων, ὡς τῆς κόρης
 ταύτης ἔκατι κεῖνος Εὔρυτόν θεός ἐλοι
 τὴν θέσιν θέλειν αἰχμάσαι τάδε· 355
 οὐ τάπι Λυδοῖς οὐδὲ ἐπειδὴ Ομφάλη πόνων
 λατρεύματα, οὐδὲ ὁ ρυπτὸς Ἰφίτου μόρος·
 δὲ νῦν παρώσας οὐτος ἔμπαλιν λέγει.
 ἀλλ' ηδὲ οὐκ ἔπειθε τὸν φυτοσπόρον

rather suggest 'is it your wish to announce your news to me and my attendants alone?'

344. οὐδὲν εἴργεται] 'there is nothing that I am hindered from telling to you and your good ladies, but let the others go. *Dei.* See, they are gone, and now let your tale explain'.

347 δίκης ἐστὶ ὁρθόν] 'in straightforward truth'. Lit. 'according to the canon of truth', for which see Eur. *Phoen.* 1210.

350 ἔτι] For this accusative cf. *Oed. Col.* 1291, *Oed. Tyr.* 1005. 'As what your statement means I am altogether in the dark'. 'Αγνοία is rare in place of the more usual δύνοντα, for which cf. σύννοντα, (*Antig.* 279). In the present passage some would read the dative δηγνοία, 'your statement keeps me in the dark'.

352 τῆς κόρης ταῦτης] Em.

phatic, "twas to win this girl".

355 αἰχμάσαι τάδε] Cf. Eur. *Rhes.* 444, 'beguiled him to undertake this war'. The following couplet, which Dindorf and Wunder propose to omit and which certainly contains an unusual construction in the first line, is proved to be essential to the sense of the passage by a comparison with v. 274.

357 ὁ ρυπτὸς Ἰφίτου μόρος] 'no, nor Iphitus' death-leap'.

358 δὲ] is usually referred to "Ἐρως (v. 354), but I should myself prefer to understand λόγον, which may be easily supplied from λέγοντος (v. 351) and from the general tenor of the previous passage. 'A story which he now puts in the back ground and tells another tale'. For παρθένον in this sense, cf. Eur. *Treach.* 656, παρώσασ' "Ἐκτόρος φίλον λέχος.

τιν παῖδα δοῦναι, κρύφιον ὡς ἔχοι λέχοις, 360
 ἔγκλημα μικρὸν αἰτίαν θ' ἐτοιμάσας
 ἐπιστρατεύει πατρίδα τὴν ταύτης, ἐν ᾧ
 τὸν Εὔρυτον τῶνδ' εἶπε δεσπόζειν θρόνων,
 κτείνει τ' ἄνακτα πατέρα τῆσδε καὶ πόλιν
 ἐπερσε. καὶ νῦν, ὡς ὁρᾶς, ἥκει δόμους 365
 ὡς τούσδε πέμπων οὐκ ἀφροτίστως, γίναι,
 οὐδὲ ὥστε δούλην· μηδὲ προσδόκα τόδε
 οὐδὲ εἰκός, εἴπερ ἐντεθέρμανται πόθῳ.
 ἔδοξεν οὖν μοι πρὸς σὲ δηλώσαι τὸ πᾶν,
 δέσποιν, δὲ τοῦδε τυγχάνω μαθὼν πάρα. 370
 καὶ ταῦτα πολλοὶ πρὸς μέσην Τραχιών
 ἀγορᾶ συνεξήκουνον ὡσαύτως ἐμοί,

363 τὸν Εὔρυτον τῶνδ' εἶπε] Either 'Lichas told you that Eurytus was the occupant of the throne', or 'in which Heracles alleged that Eurytus was a usurper of the throne'. This reading, which is adopted by Prof. Campbell, is found in four MSS. and in the recension of Triclinius. Other suggestions are as follows:

τῶν Εὔρυτον τὸνδ' εἶπε, Herm.,
 τὸν Εὔρυτον τόνδ' εἶπε, Brunck,
 and the MSS.,

τὸν Εὔρυτον διείπε, Wunder.
 Of these the last may be at once rejected, as διείπε is a meaningless compound in connexion with the context, while the use of τόνδε in reference to Heracles, for which we should certainly have expected αὐτὸν or ἔκεινον, is an equally strong argument against the first. The second, τὸν Εὔρυτον τόνδ' εἶπε, is possibly genuine: 'this Eurytus of whom Lichas talks so much'.

364 κτείνει ... ἐπερσε] For

this combination of tenses compare *Aj.* 30—33, and the still more remarkable case in *Eur. Her.* *vv.* 21—27.

366 ως τούσδε] ἐς τούσδε Wunder and others, but Hermann, Dindorf and Prof. Campbell retain ως, which is easily defensible if we understand δόμους as equivalent to οἰκού in the sense of 'the inmates of the house'.

οὐκ ἀφροτίστως] 'not without a purpose'. With μηδὲ προσδόκα compare μηδὲ γε μάτενε, *Oed. Col.* 1743. ἐντεθέρμανται, 'if he has really felt so warm a passion for her'.

372 συνεξήκουνον ὡσαύτως] 'heard with me and to the same effect'. In the next line the force of the verb ἔξελέγχειν is ambiguous in the same way as in *Oed. Tyr.* 297. It may mean (i) 'so that we can put it to the proof', (ii) 'so that we can convict him', and (iii) 'so that we can question them', i. e. πολλοὺς *Τραχιών*.

ώστ' ἔξελέγχειν εἰ δὲ μὴ λέγω φίλα,
οὐχ ἥδομαι, τὸ δὲ ὄρθον ἔξειρηχ' ὅμως.

- ΔΗ. οἵμοι τάλαινα, ποῦ ποτὲ εἴμι πράγματος; 375
 τὸν εἰσδέδεγμα πημονὴν ὑπόστεγον
 λαθραῖον; ὃ δύστηνος, ἀρ' ἀνώνυμος
 πέφυκεν, ὥσπερ οὐπάγων διώμυντο;
 ΑΓ. ἡ κάρτα λαμπρὰ καὶ κατ' ὅμμα καὶ φίσιν,
 πατρὸς μὲν οὐσα γένεσιν Εὐρύτου ποτὲ 380
 Ἰόλη καλεῖτο, τῆς ἐκεῖνος οὐδαμὰ
 βλάστας ἐφώνει, δῆθεν οὐδὲν ἵστορῶν.
 ΧΟ. δλοιντο μή τι πάντες οἱ κακοί, τὰ δὲ

374 οὐχ ἥδομαι] 'I am sorry for it, albeit I have told the truth'.

375—490 *For a moment Deianira is thunderstruck at the intelligence. Then at the suggestion of her attendants she calls for Lichas and confronts him with the messenger. For a time he persists in his denial, but in answer to a powerful appeal from Deianira he declares the truth, and at the same time places the girl under her protection.*

375 πῶν ποτὲ εἴμι πράγματος;]
 Cf. *Aj.* 314 κανίπερ' ἐν τῷ πράγματος κυροῖ ποτέ. 'How am I placed in this affair? What pest have I received beneath my roof, all unbeknown to me? Ah woe is me! is she of nameless birth, as her conductor averred?' The exclamation ὡ δύστηνος in v. 377 is capable in itself of several interpretations, as it may be an expression of abhorrence 'the wretch!' or one of irony, 'unhappy girl indeed!' Neither of these renderings however are at all in keeping with the character of Deianira, the chief trait in which is the extreme forbearance she shews for all who have caused her sufferings.

379 ἡ κάρτα] Professor Paley assigns this line to Deianira, who, according to his view of the passage, infers the rank of Iole from the beauty of her person. Against this explanation we may urge the usage of the phrase ἡ κάρτα, which as a rule introduces a passage, and rarely if ever closes it; in addition to which the removal of the line from the messenger's speech makes his answer read very abruptly. On the whole I am inclined to prefer the ordinary arrangement, more especially as the words ἡ κάρτα are found in a similar connexion in *Aj.* 1359, *Elec.* 312, 1278.

380 γένεσιν] 'by birth she is a child of Eurytus, one Iole by name'. The introduction of ἐκεῖνος in the succeeding clause shews, I think, that ἐκαλέτο is to be understood generally, and not in reference to any statement made by Lichas, as the majority of the editors explain it. 'Of whose descent your herald told you nothing, because forsooth he had made no inquiries'.

383 δλοιντο] Compare the well-known passage in *Phil.* 961

- λαθραῖ' ὃς ἀσκεῖ μὴ πρέποντ' αὐτῷ κακά.**
- ΔΗ. τί χρὴ ποιεῖν; γυναικες; ὡς ἐγὼ λόγοις 385
τοὺς νῦν παροῦσιν ἐκπεπληγμένη κυρῶ.
- ΧΟ. πείθου μολούσα τάνδρος, ὡς τάχ' ἀν σαφῆ
λέξειεν, εἴ τιν πρὸς βίαν κρίνειν θέλοις.
- ΔΗ. ἀλλ' εἰμι· καὶ γὰρ οὐκ ἄπο γυνώμης λέγεις.
- ΑΓ. ἡμεῖς δὲ προσμένωμεν; η τί χρὴ ποιεῖν; 390
- ΔΗ. μίμν', ὡς ὅδ ἀνὴρ οὐκ ἐμῶν ὑπ' ἀγγέλων,
ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.
- ΛΙ. τί χρή, γύναι, μολέντα μ' Ἡρακλεῖ λέγειν;
δίδαξον, ὡς ἔρποντος, εἰσορᾶς, ἐμοῦ.
- ΔΗ. ὡς ἐκ ταχέλας σὺν χρόνῳ βραδεῖ μολῶν 395
ἄσσεις, πρὶν ἡμᾶς κάννεώσασθαι λόγους.
- ΛΙ. ἐλλ' εἴ τι χρῆζεις ἴστορεν, πάρειμ' ἐγώ.

ὅλοιο μή τι, τὰν μάθαιμ' εἰ καὶ
πᾶλιν Γνώμην μετόσεις. ‘Perish—
I say not all the bad, but whoseo
practiseth in secret deeds that
disgrace his name’.

385 λόγοις] The plural is used in reference to the two conflicting accounts.

389 οὐκ ἀπὸ γνώμης] ‘your advice is judicious’. On the question whether ἀπὸ or ἀπό is to be written in this connexion see Matth. Gr. Gram. p. 572. Most scholars prefer ἀπό, like στεύδειν ἀπὸ βυθῆρος in Oed. Col. 900, for ἀπὸ γνώμης usually means (in Euripides and elsewhere) ‘with judgment’.

391 ὑπ' ἀγγέλων] Compare the very similar passage in *Aj.* 289, τί τῆρο' ἀκλητος οὐδ' ὑπ'
ἀγγέλων Κληθεὶς ἀφορμᾶς πεί-
ραν;

394 εἰσορᾶς] Parenthetical.
‘For I am on the point of starting, you see’. Another possible explanation is to regard it with
Matthiae as a combination of

two constructions. Hermann treats the genitive as dependent on εἰσορᾶς, but the instances to which he refers are not decided enough to justify his view. In Arist. Ran. 815 ἰση is probably used absolutely, while, in Xen. Mem. I. 1. 11, Σωκράτους is simply a possessive genitive, with which the participles are afterwards placed in agreement.

395 ἐκ ταχέλας] Adverbial, like ἐξ ἐκουσίας in v. 727, ἐξ ιης, διὰ κενῆς, etc., ‘how soon you are starting, albeit you tarried long in coming, before we have had so much as a second word with you’. For κάννεώσασθαι, which is the form preferred by Hermann, Prof. Campbell and the majority of the editors, Wunder reads κάννεώσασθαι in his edition. But the rhythm of the line and the frequent occurrence of this contracted form are alike in favour of κάννεώσασθαι for καὶ ἀναρέωσασθαι.

- ΔΗ. ή καὶ τὸ πιστὸν τῆς ἀληθείας νέμεις;
 ΛΙ. Ἰστω μέγας Ζεύς, ὃν γ' ἀν ἔξειδὼς κυρῶ.
 ΔΗ. τίς ή γυνὴ δῆτ' ἐστὶν ἣν ἡκεις ἄγων; 400
 ΛΙ. Εὐβούοις ὃν δὲ ἔβλαστεν οὐκ ἔχω λέγειν.
 ΑΓ. οὗτος, βλέφ' ὁδε. πρὸς τίν' ἐννέπειν δοκεῖς;
 ΛΙ. σὺ δὲ εἰς τί δή με τοῦτ' ἐρωτήσας ἔχεις;
 ΑΓ. τόλμησον εἰπεῖν, εἰ φρονεῖς, ὅστις ιστορῶ.
 ΛΙ. πρὸς τὴν κρατοῦσαν Δημάνειραν, Οἰνέως 405
 κόρην, δύμαρτά θ' Ἡρακλέους, εἰ μὴ κυρῶ
 λεύσσων μάταια, δεσπότιν τε τὴν ἐμήν.
 ΑΓ. τοῦτ' αὐτὸν ἔχρηζον, τοῦτό σου μαθεῖν. λέγεις
 δέσποιναν εἶναι τήνδε σήν; ΛΙ. δίκαια γάρ.
 ΑΓ. τι δῆτα; ποίαν ἀξιοῖς δοῦναι δίκην, 410
 ἢν εὑρεθῆς ἐς τήνδε μὴ δίκαιος ὃν;

398 νέμεις] *al. νεμεῖς*. Linwood is probably right in rendering νέμειν by the Latin *colere, observare*. ‘Do you respect the sanctity of truth?’ Wunder, on the other hand, who is followed by some of the editors, compares Eur. *Or.* 245 and *Phoen.* 275 in favour of the following translation: ‘Will you further give me a pledge of your good faith?’ like νέμειν μοῖραν in *v.* 1239. A comparison, however, with Aesch. *Eum.* 594, and with the use of νέμειν in *v.* 483 of the present play, forms an equally strong argument in support of the former rendering; add to which it is more in accordance with the context and with the answer of Lichas.

403 ἐρωτήσας ἔχεις] In poetry this phrase is often equivalent to the simple aorist. Unless *τοῦτο* is to be read in place of *τούτῳ* we can scarcely press the stronger force in the present passage, ‘why do you persist in asking

me this question?’ Observe the emphatic introduction of *σού*.

404 τόλμησον] ‘condescend to answer, if you have the sense in you, the question which I ask’. Hermann and Wunder understand this line in an entirely different sense, ‘you know you dare not reply’, i.e. as an ironical appeal like those which are common in Cicero, e.g. *Phil.* ii. 20. 49, *aude dicere te prius ad parentem tuum venisse quam ad me*. Any such interpretation appears to me to be entirely inconsistent with the original question, which is a simple and harmless one; moreover the sarcasm of the Greek drama is of a far more open and intelligible kind.

408 ἔχρηζον] Wunder removes the stop after *ἔχρηζον*, making the second *τοῦτο* a somewhat weak reiteration of the former.

409 δίκαια γάρ] i.e. λέγειν *τοῦτο*, ‘aye, and with reason too’.

- ΛΙ. πῶς μὴ δίκαιος; τί πότε ποικίλας ἔχεις;
 ΑΓ. οὐδέν. σὺ μέντοι κάρτα τοῦτο δρῶν κυρεῖς.
 ΛΙ. ἀπειμι. μᾶρος δὲ η πάλαι κλύων σέθεν.
 ΑΓ. οὐ, πρίν γ' ἂν εἴπης ἴστορούμενος βραχύ. 415
 ΛΙ. λέγ' εἰ τι χρῆσεις· καὶ γὰρ οὐ συγηλὸς εἰ.
 ΑΓ. τὴν αἰχμάλωτον, ἣν ἔπειμψας ἐς δόμους,
 κάτοισθα δίπου; ΛΙ. φημί πρὸς τί δ' ἴστορεῖς;
 ΑΓ. οὐκον σὺ ταῦτην, ἣν ὑπ' ἀγνοίας ὁράς,
 Ίολην ἔφασκες Εὐρύτου σποράν ἄγειν; 420
 ΛΙ. ποίους ἐν ἀνθρώποισι; τίς πόθεν μολὼν
 σοὶ μαρτυρήσει ταῦτ' ἐμοῦ κλύειν παρῶν;
 ΑΓ. πολλοῖσιν ἀστῶν. ἐν μέσῃ Τραχινίων
 ἀγορᾷ πολὺς σου ταῦτά γ' εἰσήκουσ' ὄχλος.
 ΛΙ. ναί.

412 μὴ δίκαιος] ‘dishonest’, ‘untrue’. A quotation from the previous question. For *ποικίλας* (*Aor. Part.*) ‘what parables are these?’ ‘what pretty story have you made up?’ see *v. 1121* of the play.

413 κάρτα] ‘in no small degree’.

415 οὐδὲ sub. ἀπει. ‘Not so, at any rate till you have answered the short question I shall put to you’.

416 χρῆσεις] With the substitution of *βούθει* in place of *χρῆσεις* the line is found *verbātim* in Eur. *Suppl.* 567.

418 δήπου] ‘you know her, of course’ *Lich.* ‘Well, I do, but why do you ask?’ Lichas can admit in general terms that he knows the girl, without implying that he is acquainted with her birth and parentage, regarding which he had professed ignorance. There is therefore no necessity for the alteration

proposed by Brunck: κάτοισθα δῆτ’; οὐ φημι.

419 ὑπὸ] ‘with,’ lit. ‘to the accompaniment of’. Originally no doubt it was used in reference to music, but afterwards more generally, as in *Elec.* 630, Aesch. *Agam.* 1531, Eur. *Hec.* 351, etc. ‘Did you not say repeatedly that the lady you were escorting, and whom you now contemplate with affected ignorance, was Iole, the daughter of Eurytus?’

421 τίς πόθεν μολὼν] ‘who is the man, and whence will he come?’ For this double interrogative cf. *Antig.* 401, *Phil.* 243. The participle *παρῶν* in the next line, ‘with his own ears’, is a very common addition in cases where an earnest appeal is made to the evidence of the senses (cf. *El.* 3, *Antig.* 1112, *Aj.* 1384).

424 ταῦτα γε] Emphatic. ‘This is the statement you were heard to make’.

κλύειν γ' ἔφασκον. ταῦτὸ δ' οὐχὶ γίγνεται 425
δόκησιν εἰπεῖν κάξακριβώσαι λόγον.

ΑΓ. ποίαν δόκησιν; οὐκ ἐπώμοτος λέγων
δάμαρτ' ἔφασκες Ἡρακλεῖ ταύτην ἄγειν;

ΛΙ. ἐγὼ δάμαρτα; πρὸς θεῶν, φράσον, φίλη
δέσποινα, τόνδε τις ποτ' ἔστιν ὁ ξένος. 430

ΑΓ. ὃς σοῦ παρὼν ἤκουσεν ὡς ταύτης πόθῳ
πόλις δαμειὴν πᾶσα, κούχῃ Λυδίᾳ

πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδε ἔρως φανεῖς.

ΛΙ. ἀνθρωπος, ω δέσποιν', ἀποστήτω. τὸ γὰρ
νοσοῦντι ληρεῖν ἀνδρὸς οὐχὶ σώφρονος. 435

ΔΗ. μή, πρὸς σε τοῦ κατ' ἄκρον Οίτανον νάπος

425 *ταῦτὸ*] The form may be noticed as unusual in place of the ordinary neuter *ταῦτόν*. 'Oh yes, I did say more than once that I had *heard* as much: but it is not the same thing to speak an opinion and to make a positive statement'. In the phrase *ἔξακριβώσαι λόγον*, 'to reduce a statement to exact precision', the accusative is no doubt dependent on the verb, though some of the editors, in spite of the termination, would take *ἔξακριβον* in a neuter sense, 'to be positive about a story'.

427 *ποίαν δόκησιν*;] 'opinion indeed!' In full the construction would be as follows: 'opinion! what do you mean by talking of opinion?'

431 *ἤκουσεν*] The late Mr Shilleto, I believe, assigned these three lines to Deianira, on the ground that *ἤκουσα* must have been used in place of *ἤκουσεν* had the messenger been relating his own experiences. The present arrangement, however, is sufficiently explained if we understand the messenger as

answering in Deianira's stead, and it is, I think, quite impossible to conceive Deianira herself as making this assertion when she has been reticent throughout and is still waiting for information.

431 *παρὼν*] 'from your own lips'. See note on *v. 421*.

432 *ἡ Λυδίᾳ*] The Lydian queen. For *φανεῖς* see Aesch. *Pers.* 356. 'His passion for this girl that started into life'. It is possible that *φανεῖς* may convey a still stronger idea than this, viz. that the destruction of Eurytus and Oechalia was in fact a *manifestation* of his passion for Iole.

435 *νοσοῦντι mente capto*, 'an idiot'. The word *σώφρων* in its strict sense, as opposed to *ἄκλαστος*, implies moral virtue, the intermediate stages being represented by *ἔγκρατης* on the one hand, and by *ἄκρατης* on the other.

436 *κατ' ἄκρον*] 'who hurls his lightnings o'er Oeta's wooded peaks'. The Locrian Zeus was worshipped specially as the Thunderer, and Locrian coins

Διὸς καταστράπτοντος, ἐκκλέψυς λόγον.
 οὐ γὰρ γυναικὶ τοὺς λόγους ἐρεῖς κακῆ,
 οὐδὲ ἥτις οὐ κάτοιδε τάνθρώπων, ὅτι
 χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς ἀεί. 440
 *Ἐρωτι μέν νυν δόστις ἀντανίσταται
 πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ.
 οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει,
 κάμοῦ γε πᾶς δὲ οὐ χάτερας, οἷας γ' ἐμοῦ;
 ὕστ' εἰ τι τῷμῷ τ' ἀνδρὶ τῇδε τῇ νόσῳ 445
 ληφθέντι μεμπτός εἴμι, κάρτα μαίνομαι,

exhibit a thunderbolt. See Donaldson on Pind. *OI.* xi. 79. As regards the sense and construction of *ἐκκλέψυς λόγον* there is the same ambiguity which we have noticed above on the use of the verb *κλέψειν*. Thus *λόγον* may be either the direct accusative, and it is more forcible, I think, taken so: 'Do not cheat me of the truth', or it may be a less direct cognate, 'Tell me no fraudulent story'.

438 *κακῆ*] 'ill-natured', Prof. Paley and the majority of the editors. But 'weak', 'cowardly' is, I think, a more poetical rendering. Compare Shakspeare's *King John* (Act III. i.):
'For I am sick and capable of fears...

A woman, naturally born to fears.'

439 *τάνθρώπων*] 'it is not in human nature always to delight in the same things'. Understanding this to be the sense of the passage, we must be careful not to translate *ἄνθρόπων* as an exact equivalent for *ἀνδρῶν*, i.e. *men* as opposed to *women*, a possibility which has induced some of the commentators to prefer an entirely different rendering, 'nor to one unversed in

the vicissitudes of life, how that happiness is not given to the same persons abidingly'.

441 *μέν νυν*] 'now I say that'. For this force of the combined particles cf. *Oed. Tyr.* 31, *θεοῖσι* μέν νυν οὐκ ἴστομενος σ' ἔγω, κ.τ.λ.

442 *ἐς χεῖρας*] Cf. *Oed. Col.* 975, and the corresponding use of *ἐκ χειρός*.

444 *χάτερας*] Iole. *Olas γ' ἐμοῦ*, 'soft-hearted as myself'. Wunder considers this line to be spurious, but its omission would clearly leave the passage incomplete in sound as well as sense. On the other hand, Hermann in his new edition would introduce a line before it to the following effect:

*τι δ'; οὐχὶ κεῖνον πρὸ ποτ' ἐξ'
 ἐλών ἐρως;*

The addition is a needless one, for, although Deianira does not at present know that Iole on her part is in love with Hercules, the inference is so natural a one that it need scarcely have created a difficulty.

446 *μεμπτός*] is used in an active sense, like *ὑποττός* in Eur. *Her.* 1135. In the present passage the word *μεμπτός* clearly denotes an 'accomplice', so that we are not met by the

ἡ τῇδε τῇ γυναικί, τῇ μεταιτίᾳ
τοῦ μηδὲν αἰσχροῦ μηδὲ ἐμοὶ κακοῦ τινός.
οὐκ ἔστι ταῦτ. ἀλλ' εἰ μὲν ἐκ κείνου μαθὼν
ψεύδει, μάθησιν οὐ καλήν ἐκμανθάνεις. 450
εἰ δὲ αὐτὸς αὐτὸν ὡδὲ παιδεύεις, ὅταν
θέλῃς γενέσθαι χρηστός, ὀφθήσει κακός.
ἀλλ' εἰπὲ πᾶν τὰληθές· ὡς ἐλευθέρῳ
ψεύδει καλεῖσθαι κὴρ πρόσεστιν οὐ καλή.
ὅπως δὲ λήσεις, οὐδὲ τούτο γίγνεται. 455
πολλοὶ γὰρ οἱς εἴρηκας, οἱ φράσουσ' ἐμοί.
κεὶ μὲν δέδοικας, οὐ καλῶς ταρβεῖς, ἐπεὶ

difficulty which was raised by its use in v. 260. With regard to the suggestion contained in these lines, we may notice that such connexions were not regarded as discreditable by the Greeks unless the mistress was actually introduced under the same roof as the wife. See Eur. *Androm.* 228.

449 οὐκ ἔστι ταῦτ] ‘impossible’, in allusion to the previous suggestion *εἰ μεμπτός εἰμι*. Hermann, however, and others would render it, ‘these fancied slights exist not’, a declaration which I think is needlessly strong, when we have made every allowance for Deianira’s forbearance.

450 μάθησιν οὐ καλῆν] ‘but if it is from him that you have learnt to lie, you have learnt your lesson in no good school; while if you are your own instructor, some day, when you would fain become honest, you will be stamped as base’. For the use of *αὐτῶν* in place of *σαντὸν* see *Oed. Col.* 853, 930, and for *αὐτῶν* in place of *ἔμαυτοῖς* *Oed. Tyr.* 138. Their interchange is discussed at length by Hermann in his note on the present passage.

‘Kind’ and ‘unkind’ may be the ideas intended by *χρηστός* and *κακός* in v. 452, except that the tone of Deianira’s rebuke suggests perhaps the stronger rendering. Moreover *χρηστός* and *κακός*, in the sense of ‘good and bad’, are opposed in v. 3 of the play, while, as Hermann remarks, Deianira has at present no motive for thinking that Lichas is concealing the truth out of regard for her.

453 ἀλλ' εἰπέ] ‘Nay, tell me all the truth’. For the dative *ψεύδει* compare, amongst other passages, *Oed. Tyr.* 1209, and Thuc. II. 87, VII. 77. *Κῆρ*, ‘fate’, ‘fortune’, but used almost invariably in a bad sense.

455 ὅπως δὲ λήσεις] As in *Oed. Tyr.* 1058, the future indicative is used after *ὅπως* from the idea of working with an object which is suggested in *γίγνεται*. Compare the similar construction with *παρασκευάζειν*. ‘Again that your guile shall pass undetected, even this is not within your power’.

457 οὐ καλῶς ταρβεῖς] ‘your alarm is groundless, for ‘tis ignorance of the truth, ‘tis this that would give me pain’.

τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν
 τὸ δ' εἰδέναι τί δεινόν; οὐχὶ χάτέρας
 πλείστας ἀνήρ εἰς Ἡρακλῆς ἔγημε δή; 460
 κούψω τις αὐτῶν ἔκ γ' ἐμοῦ λόγου κακὸν
 ἡνέγκατ' οὐδὲ ὄνειδος· ἥδε τ' οὐδὲ ἀν εἰ
 κάρτ' ἐντακείη τῷ φιλεῖν, ἐπεὶ σφ' ἔγω
 φύκτειρα δὴ μάλιστα προσβλέψασ', ὅτι
 τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν, 465
 καὶ γῆν πατρώφαν οὐχ ἑκοῦσα δύσμορος
 ἐπερσε κάδούλωσεν. ἀλλὰ ταῦτα μὲν
 ρείτω κατ' οὐρον, σοὶ δὲ ἔγω φράζω κακὸν
 πρὸς ἄλλον εἶναι, πρὸς δὲ ἔμ' ἀφευδεῖν ἀει.

XO. πειθού λεγούση χρηστά, κού μέμψει χρόνῳ 470
 γυναικὶ τῇδε, κάπ' ἐμοῦ κτήσει χάριν.

ΛΙ. ἀλλ', ὡ φίλῃ δέσποιν, ἐπεὶ σε μανθάνω
 θυητὴν φρονοῦσαν θυητὰ κούκ ἀγνώμονα,

460 ἀνήρ εἰς] ‘has not Heracles wedded, besides me, more wives than any living man?’ For this use of *εἰς* cf. *Oed. Tyr.* 1380, *καλλιστ’ ἀνήρ εἰς ἐν γε ταῖς Θήβαις τραφεῖς*, and a similar employment of the Latin *unus*, e.g. in *Verg. Aen.* II. 426, and *Cat. xxii.* 10, unless indeed in the latter instance the word is to be explained in its later sense as equivalent to *τις*.

462 ἥδε] Emphatic by position. With *ἀν* we must of course supply ἡνέγκατο. The word ἐντήκειν occurs again in *Elec.* 1311, ‘not even if she were wholly absorbed by her passion for him’. Whether Iole or Heracles is the nominative to ἐντακείη must in all probability remain an open question. There is a slight awkwardness in referring it back to Heracles, though the *scholiast* and Wunder are in

favour of this view, and it certainly gives greater force to the passage. I am inclined, however, to understand it of Iole, as from v. 444 (*πῶς δ' οὐ χατέρας οἵτις γ' ἐμοῖς;*) it is clear that Deianira’s thoughts were interested in the feelings of her rival.

465 διώλεσεν] ‘has caused the ruin of her life’.

468 ρείτω κατ’ οὐρον] Cf. *Aesch. Thib.* 687. ‘Well, let thoughts like these be cast to the winds. You, sir, I counsel thus: if false to others, be ever true to me’.

473 ἀγνώμονα] which is understood by some as an accus. fem. in connexion with θυητὴν, is more probably a neut. plur., ‘since I find thou hast a human and not unbending heart’. For ἀγνώμονα in the sense of ‘stubborn’, ‘unyielding’, cf. *Oed. Col.* 86.

πᾶν σοι φράσω τὰληθὲς οὐδὲ κρύψομαι.
 ἔστιν γάρ οὕτως ὥσπερ οὗτος ἐνιέπει. 475
 ταύτης ὁ δεινὸς ἵμερός ποθ' Ἡρακλῆ
 διῆλθε, καὶ τῆσδε οὕνεχ' ἡ πολύφθορος
 καθηρέθη πατρώς Οἰχαλία δόρι.
 καὶ ταῦτα, δεῖ γάρ καὶ τὸ πρὸς κείνου λέγειν,
 οὐτ' εἴπει κρύπτειν οὔτ' ἀπηρνήθη ποτέ, 480
 ἀλλ' αὐτός, ὃ δέσποινα, δειμαίνων τὸ σὸν
 μὴ στέρνοντα ἀλγύνοιμι τοῦσδε τοῖς λόγοις,
 ἥμαρτον, εἴ τι τήνδε ἀμαρτίαν νέμεις.
 ἐπειὶ γε μὲν δὴ πάντ' ἐπίστασαι λόγον,
 κείνου τε καὶ σὴν ἔξισου κοινὴν χάριν 485
 καὶ στέργε τὴν γυναικα καὶ βούλου λόγους
 οὓς εἶπας ἐς τήνδε ἐμπέδως εἰρηκέναι.
 ᾧς τᾶλλος ἐκεῖνος πάντ' ἀριστεύων χεροῦν
 τοῦ τῆσδε ἔρωτος εἰς ἄπανθ' ἥσσων ἔφυ.

ΔΗ. ἀλλ' ὡδε καὶ φρονοῦμεν ὥστε ταῦτα δρᾶν, 490

475. *ἔστιν γάρ οὕτως*] This variation of the ordinary phrase *ἔχει γάρ οὕτως* is noticed by the late Mr Shilleto as unusual, a fact which may account for its employment.

477. *πολύφθορος*] Proleptic, while at the same time the position of the article prevents our regarding it as a predicate. 'It was for this girl that Heracles was possessed by that strong passion, and it was to win her that Oechalia, the ill-starred city of her fathers, was wasted by his spear'. *διῆλθε* is found in a similar connexion in *Phil.* 743, and *Eur. Suppl.* 288.

479. *τὸ πρὸς κείνου*] 'what tells in his favour'. Cf. *Oed. Tyr.* 1434, *πρὸς σοῦ γάρ οὐδὲ έμοι φράσω*.

483. *νέμεις*] 'consider', 're-

gard', as in *Oed. Col.* 879, while in *Aj.* 114 we have an exactly similar instance of the attraction of the pronoun, *σὺ δὲ οὐν ἐπειδὴ τέρψυς ήδε σοι τὸ δρᾶν*.

485. *κοινὴν*] 'out of regard alike to his interests and yours, bear with the girl and be desirous to prove that the words once said respecting her were said beyond recall; for my noble master, who is first in all prowess of hand, has been defeated at all points by his love for this girl'.

The use of *ἐς* in line 487 is exactly paralleled in *Oed. Tyr.* 980, *σὺ δὲ εἰς τὰ μητρὸς μὴ φοβοῦ νηψεύματα*.

490—496 [The purpose with which these few lines are introduced is most artistic. True to her character, Deianira betrays no indignation, as does Medea

κοῦτοι νόσου γ' ἐπακτὸν ἔξαρούμεθα,
θεοῖσι δυσμαχοῦντες. ἀλλ' εἰσω στέγης
χωρῶμεν, ως λόγων τ' ἐπιστολὰς φέργις,
ἄ τ' ἀντὶ δώρων δῶρα χρὴ προσαρμόσαι,
καὶ ταῦτ' ἄγγις. κενὸν γὰρ οὐ δίκαιά σε 495
χωρεῖν, προσελθόνθ' ὅδε σὺν πολλῷ στόλῳ.

ΧΟ. στρ. Μέγα τι σθένος ἀ Κύπρις ἐκφέρεται νίκας ἀεί.
καὶ τὰ μὲν θεῶν

at a similar tale of wrong. For the time she acquiesces, and it is only when reflection tells her that acquiescence means shame and disgrace that she nerves herself for action].

490 *καὶ φρονοῦμεν*] ‘Well, this is indeed my view’. The *καὶ*, like *adeo* in Latin, simply emphasizes the statement. If any direct antithesis had been intended (e. g. *καὶ ἡμεῖς φρονοῦμεν, ως ἡμεῖς κελεύετε*), we should certainly have expected the pronoun with *φρονοῦμεν*.

491 *ἔξαρούμεθα*] ‘we will not try to shift from our shoulders a calamity for which we have to thank ourselves’. It has always appeared to me impossible to defend the ordinary rendering of *ἔξαρούμεθα* ‘we will take upon ourselves’, as the passage which is quoted in support of it (*περὶ ὕβους δρη μηδένα*, *Aj.* 129.) leaves the preposition unexplained, which is the most difficult portion of the verb. In this opinion I am borne out by Prof. Paley, who understands *ἔξαρεσθαι* in the sense of *ἀποθέσθαι*. In the word *ἐπακτόν*, which some would render ‘the calamity that has been put upon us’, there is, I think, a more direct allusion to the frailty of Heracles, with whom Deianira identifies her-

self in speaking of the troubles which have befallen her house.

492 *θεοῖσι δυσμαχοῦντες*] ‘by fighting at a disadvantage with the gods’. Cf. *Antig.* 1106 *ἀνάγκη δ' οὐχὶ δυσμαχεῖτεν*.

493 *λόγων τ' ἐπιστολὰς*] ‘a message in words’, *λόγων* being added by way of contrast with the word *δώρων* which follows.

494 *προσαρμόσαι*] may mean either ‘to add’, or ‘to add *befittingly*’. The latter is I think more forcible. Tr. ‘that you may convey also such befitting gifts as I must add in acknowledgment of his presents: for empty-handed you must not depart after coming hither with so large a retinue’.

495 *κενὸς*] is equivalent to the Latin *inanis*.

497—530 Subject : *The power of Love.*

497 *ἐκφέρειν*] ‘great is the conquering might of which the Cyprian queen ever wins the fame’. Cf. *ἔξερέγκωμαι ἀλέος* (*Elec.* 60). Hermann however regards the middle as almost equivalent to the simple *ἐκφέρει* ‘puts forth’, ‘exerts’ (cf. Eur. *Ion* 1012). The former interpretation is based on the suggestion of the scholiast that *σθένος νίκας* is a simple periphrasis for *νίκην*. A

παρέβαν, καὶ ὅπως Κρονίδαν ἀπάτασεν οὐ λέγω,

500

οὐδὲ τὸν ἔννυχον "Αἰδαν,

ἢ Ποσειδάωνα τινάκτορα γαλας·

ἀλλ' ἐπὶ τάνδ' ἄρ' ἀκοιτω

τίνες ἀμφίγυνοι κατέβαν πρὸ γάμων, τίνες 505

πάμπληκτα παγκόνιτά τ' ἐξῆλθον ἀεθλὸν ἀγώνων.

ἀντ. ὁ μὲν ἦν ποταμοῦ σθένος, ὑψίκερω τετραρόου

third explanation is possible and one which I think gives additional force to the passage: 'Great is the strength that the Cyprian queen ever gathers from each victory', by which the poet may have intended to suggest that Love gains strength from every unsuccessful attempt that is made to resist it.

[*500 παρέβαν*] because, as Prof. Paley suggests, they were *lepor* λόγοι or mysteries.

[*505 τίνες*] *sub. λέξω*, which is preferable to regarding what follows as a simple interrogation. 'Rather will I tell what stout-limbed combatants entered the lists for the hand of our mistress'. *κατέβαν* is of course equivalent to the Latin *in aram descendebant*, while *πρὸ γάμων* is 'before wedlock', as Wunder's interpretation 'desiring to marry her' would make it little better than a weak repetition in sense of *ἐπὶ τάνδ'* *ἀκοιτω*. Among the other translations which have been suggested for *ἀμφίγυνοι* are (i) 'of unequal form', i. e. one man, one bull, (ii) 'equally matched' Herm. Linw., (iii) 'well practised' as an equivalent for *ἀμφιέξτοι*, Elendt, (iv) 'combatants' or 'rivals', the preposition being regarded as the important element in the compound, Shilleto. It

is a Homeric word, appearing in *Il. XIII. 147*, where it is used as an epithet of the spear.

[*506 ἐξῆλθον*] *ἐξῆρον*, Wunder, which is a very prosaic substitute for the poetical word *ἐξῆλθον*. Perhaps *πάμπληκτα παγκόνιτα διῆλθον* may have been the original reading, as in the *Herc. Fur. 415* we find the very similar passage *δρόμων τ' ἀλλων σύγάλματα* *εἰνυχῆ διῆλθε*. Hermann and Linwood follow the scholiast in understanding *ἐξῆλθον* as equivalent to *διῆνυσαν*, or *ἐπεῖηλθον* 'went through', 'accomplished'. But, if it is to be retained, I would rather translate it as in the corresponding phrase *ἐξῆλθον στρατεῶν*: 'came forward in contest for the prize rife in blows, rife in dust', though it is true that the phrase *ἀεθλα τίνων* (*Phil. 507*) may be quoted in support of the rendering 'toilsome contests'.

In the word *παγκόνιτα* Wunder discovers a technical allusion to the customs of the wrestling ring, but any such descent into details is out of keeping with the passage, while the epithets, taken in their most general sense, are admirably descriptive of the struggle in the *pancratium*.

[*507 ποταμοῦ σθένος*] 'a mighty river', like *Τίτανον βλαν* (*v. 38*), *scelus Polymestoris* (*Prop. Eleg. III. xiii. 55*). *Τετραρόον*, 'four-

φάσμα ταύρου,
 'Αχελώος ἀπ' Οἰνιαδᾶν, ὁ δὲ Βακχίας ἄπο 510
 ἥλθε παλίντονα Θήβας
 τόξα καὶ λόγχας ρόπαλόν τε τινάσσων,
 παῖς Διός· οὐ τότ' ἀδλλεῖς
 ἵσαν ἐς μέσον ιέμενοι λεχέων· μόνα δὲ 514
 εὐλεκτρος ἐν μέσῳ Κύπρις ράβδονόμει ξυνοῦσα.
 ἐπ. τότ' ἦν χερός, ἦν δὲ τόξων πάταγος,
 ταυρείων τ' ἀνάμυγδα κεράτων'

legged'. The formation of the islands of the Oeniadæ in connexion with the legend of Alcmaeon is described at length in Thuc. II. 102.

511 *παλίντονα*] The adjective denotes no particular position of the bow, but is simply descriptive of its general form and appearance. See Lid. and Sc. on the word. Even with this limitation, three renderings are admissible, (i) 'doubly-curved', (ii) 'supple', and (iii) 'back-bending' like the *arcus reciproci* of Accius.

512 *λόγχας*] 'spears', while *τόξα*, as in *Phil.* 113, stands for the 'bow and arrows'. Notwithstanding the agreement of the editors in favour of the above interpretation, I am still inclined to understand *λόγχας* in the sense of 'pointed arrows', more especially as, *τόξα καὶ λόγχας* being in that case a combined expression, we have a complete justification of the position of *τε* in the sentence. The passage is a remarkable one, and denotes, as Prof. Paley has suggested, a transition between the early period of Art when Heracles is armed with the bow and the later in which he carries a club and lion's skin.

513 *ἀδλλεῖς*] 'met together in conflict, desiring to win her', a use of *ἀδλλεῖς* for which Hermann admirably compares Mosch. II. 48, *δοῦι δ' ἔστασαν ὑψοῦ ἐπ'* *ὅφρος αὐγαλαῖο Φῶτες ἀδλλήσην*. Prof. Paley, I find, would in both cases understand it to mean 'attended by crowds'. *Εὐλεκτρος*, with which compare *εὐλεκτρος τύμφη* (*Antig.* 796), may be either 'fair patroness of wedded love' or 'arbitress of happy wedlock'. The passage from the *Antigone* is perhaps in favour of the former rendering.

515 *ράβδονόμει*] The corresponding substantive is found in Plat. *Protag.* 338 B.

519 *ἀνάμυγδα*] 'confusedly'. The *κλίμαξ ἀμφιτλεκτος*, which is explained by Hesychius as *πάλης εἶδος*, is fully described in Ov. *Metam.* IX. 51. The singular *ἥν* in conjunction with the plural *κλίμαξ* is a notable example of the *schema Pindaricum*, a construction which occurs in Pind. *OI.* x. 6, *Pyth.* x. *ad fin.*, and again in *Fragn.* 45, while in Eur. *Ion* 1146 we find it in its boldest and most striking form : *ἐντὴ δ' ὑφανταὶ γράμμασιν τοιαδ' ὕφαται*. The attempt to explain it in the present instance as a form of the plural *ἥστων* has

ἢν δ' ἀμφίπλεκτοι
κλίμακες, ἢν δὲ μετώπων ὀλόεντα
πλήγματα καὶ στόνος ἀμφοῖν.
ἀ δ' εὐώπις ἀβρὰ
τηλαυγεὶ παρ' ὅχθῳ
ἥστο, τὸν ὃν προσμένουσ' ἀκοίταν.
[ἔγὼ δὲ μάτηρ μὲν οἰα φράζω.
τὸ δ' ἀμφινεύκητον δύμα νύμφας
ἐλεινὸν ἀμμένει]
κάποι ματρὸς ἄφαρ βέβακεν,
ώστε πόρτις ἐρήμα.

520

525

530

been generally abandoned, as the construction, though never a common one, is distributed over a wide range of classical literature, being found three times in Plato, twice in Hesiod, repeatedly in Euripides, and once at least in Aristophanes. In the cases where it occurs the verb invariably precedes the nominative, no doubt because it gathers up into one notion a set of ideas which are afterwards expanded in the plural.

522 πλήγματα] πλήγματα, Wunder, who omits altogether the word *μετώπων*. The emendation is unpoetical, and wanting in taste. *στόνος* is the 'hard breathing' of the combatants.

524 τηλαυγεῖ] 'far seen', 'conspicuous' is the usual rendering. Mr Heitland however is in favour of the active sense, comparing the phrase *τηλαυγέστερον ὄραν* (Diod. I. 50). 'But she the while sat by, the fair-faced dainty maid, where an eminence gave a distant view, waiting to know whom she was to call her lord.'

526—530 This passage, which is rejected *in toto* by

Wunder, and in part by Hermann and Shilleto on the ground of general weakness, is retained by Professors Campbell and Paley, the latter of whom regards the closing verses as an adaptation of the familiar proverb *ἔφα ταῦπος ἀν' ὑλαν* (Theocr. XIV. 43), which appears to have been used of persons who vanished from a scene in a sudden or unexpected way. Weak as the lines undoubtedly are, they are at any rate preferable to either of the alternatives which are suggested in their place in Hermann's edition:

ἔγω δὲ τέρθρα μὲν οἰα φράζω,
ορ

ἔγω δ' διαρρῆ μὲν οἰα, φράζω.

527 δύμα νύμφας] 'the beauteous bride, the cause of the contention, with piteous look awaits the issue'. The unusual character of the phrase *ἀμφινεύκητον δύμα νύμφας* is one of the chief arguments against the genuineness of the text. Moreover in sense the passage is little better than a weak repetition of v. 525, and I cannot but think that Hermann is right in regarding it as an interpolation from

ΔΗ. ἡμος, φίλαι, κατ' οἰκου δὲ ξένος θροεῖ
 ταῖς αἰχμαλώτοις παισὶν ως ἐπ' ἔξοδῳ,
 τῆμος θυραῖος ἡλθον ως ὑμᾶς λάθρᾳ,
 τὰ μὲν φράσουσα χερσὶν ἀτεχνησάμην,
 τὰ δὲ οἰα πάσχω συγκατοικιουμένη. 535
 κόρην γὰρ, οἴμαι δὲ οὐκέτ', ἀλλ' ἔξευγμένην,
 παρεισδέδεγμα, φόρτον ὥστε ναυτῖλος,
 λωβητὸν ἐμπόλημα τῆς ἐμῆς φρενός.
 καὶ νῦν δύ' οὔσαι μίμνομεν μιᾶς ὑπὸ^τ
 χλαίνης ὑπαγκάλισμα. τοιάδ' Ἡρακλῆς, 540
 δὲ πιστὸς ἡμῶν καγαθὸς καλούμενος,

an earlier edition of the play. *έρήμα*, 'that has strayed from its dam'. It is perhaps an improvement to print the two concluding lines in one:
καπὸν ματρὸς ἄφαρ βέβακ', *ώστε πόρτις έρήμα*, by which we obtain a good glyconean.

531—587 *Description of Deianira's scheme. The robe of Nessus.*

532 ως ἐπ' ἔξοδῳ] 'as on the point of departure'. Cf. ως ἐπ' ἀπῇ ...στέναζε (*Elec.* 1298). δὲ ξένος, 'our guest'.

535 συγκατοικιουμένη] 'to obtain your condolence for my sufferings'.

537 φόρτον ὥστε ναυτῖλος] Prof. Paley, comparing Dem. πρὸς Φορμ. § 910, suggests an altogether novel rendering of the present passage. 'For this maiden (no longer so I suspect, say rather a married woman) I have taken into the house along with myself as a sailor takes in an extra cargo'. But is not the allusion in this case almost too technical for a speech of this kind and before such an audi-

ence? On the other hand the simile of a captain who ships without knowing it an injurious or unprofitable cargo would be at once appreciated.

538 λωβητὸν] To be taken in connexion with *τῆς ἐμῆς φρενός*, as Prof. Jebb has shewn in his note on *Aj.* 978, 'merchandise that is fatal to my peace of mind': Hermann and Wunder render 'an insolent return for my good will'.

540 ὑπαγκάλισμα] 'joint objects of his embrace'. Compare παραγκάλισμα (*Antig.* 650), while the actual compound is found in Eur. *Tro.* 752 and *Hel.* 247. The termination of the word should have deterred any editor from regarding it as the accusative after *μίμνομεν*, which would have required *ὑπαγκάλισμ* or some such form.

τοιάδ'] Deictic, and consequently stronger than *τοιαῦτα* would have been in this connexion. 'Aye, this is the reward which Heracles, he who is styled my true and loving lord, has sent me in return for all my long housekeeping'.

οίκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου.
 ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι
 νοσοῦντι κείνῳ πολλὰ τῆδε τῇ νόσῳ,
 τὸ δ' αὖ ἔνυοικεν τῆδ' ὅμοι τίς ἀν γυνὴ 545
 δύναιτο, κοινωνοῦσα τῶν αὐτῶν γάμων;
 ὁρῶ γάρ ἡβῆη τὴν μὲν ἔρπουσαν πρόσω,
 τὴν δὲ φθίνουσαν ὡν ἀφαρπάζειν φίλει
 ὀφθαλμὸς ἄνθος, τῶν δὲ ὑπεκτρέπει πόδα.
 ταῦτ' οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς 550
 ἐμὸς καλεῖται, τῆς νεωτέρας δὲ ἀκήρ.
 ἀλλ' οὐ γάρ, ὥσπερ εἴπον, ὄργαινειν καλὸν
 γυναικα νοῦν ἔχουσαν οὐδὲ τέχει, φίλαι,

545 τὸ δ' αὖ ἔνυοικεν] An anticipatory accusative. ‘On the other hand, to talk of living in the same house with this girl, what wife could do that, sharing in a joint marriage?’

547 τὴν μὲν] ‘in her case growing to its development, in mine as surely fading’. In the following line the construction in full would have been as follows: ὡν τῆς μὲν... τῆς δέ, or possibly ὡν τῶν μὲν τῶν δέ, as the relative ὡν gathers up in one the combined ideas of youth and decay. We have therefore in the words τῶν δὲ the latter half of an antithesis, the former portion of which is implied in ὡν. Hermann proposes a somewhat different explanation of the construction, for, by referring ὡν almost exclusively to the former of the two alternatives (τὴν μὲν ἔρπουσαν πρόσω), he makes the contrast lie directly between ὡν (μὲν) and τῶν δέ.

551 καλεῖται] The future indicative, as in *Elec.* 971, ‘as to whether he is to be called’. Prof. Campbell is almost the only edi-

tor of note who retains the reading καλῆται, which is certainly less forcible than καλεῖται in so far as it implies a stronger doubt as to the result. For ἀνήρ Dindorf would read ἀν ḡ, an alteration by which the contrast is lost between πόσις and ἀνήρ, the nominal and the actual husband, and which moreover involves a solecism in the use of ἀν. With ἀνήρ we must supply ξεται.

552 ὄργαινειν] is found generally in an active sense as in *Oed.* *Tyr.* 335, but in Eur. *Alc.* 106 we have a similar example of the intransitive use.

553 ξεται] For λυτήριον as a substantive, compare the phrase λυτήριον δαπανᾶν (Pind. *Pyth.* v. 99). I had always conceived that ξεται was a certain emendation for ξχω, and in the *Camb. Phil. Jour.* (Vol. v. No. 9) will be found a note by Mr Wratislav advocating the same view. Moreover Prof. Paley, I find, had independently arrived at the same conclusion. None of the attempts which have been made to explain λυτήριον as an adjective can be considered satis-

λυτήριον λύπημα, τῆδ' ὑμῖν φράσω.
 ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ 555
 θηρός, λέβητι χαλκέω κεκρυμμένον,
 ὃ παῖς ἔτ' οὐσα τοῦ δασυστέρουν παρὰ
 Νέσσου φθίνοντος ἐκ φόνων ἀνειλόμην,
 ὃς τὸν βαθύρρουν ποταμὸν Εὔηνον βροτοὺς 560
 μισθοῦν πόρευε χερσὸν, οὔτε πομπίμοις
 κώπαις ἐρέσσων οὔτε λαίφεσιν νεώς.
 ὃς κάμε, τὸν πατρῷον ἡνίκα στόλον
 ξὺν Ἡρακλεῖ τὸ πρῶτον εὖνις ἐσπόμην,
 φέρων ἐπ' ὄμοις, ἡνίκ' ἦν μέσῳ πόρῳ,
 ψαύει ματαίας χερσὸν ἐκ δ' ἥσσ' ἐγώ, 565
 χὼ Ζηνὸς εὐθὺς πᾶς ἐπιστρέψας χεροῖν
 ἡκεν κομήτην ίόν' ἐσ δὲ πλεύμονας

factory. To regard the accusative as dependent on *λυτήριον* in the sense of a 'riddance from pain' is to introduce an impossible construction, as adjectives of this termination take the genitive, while the proposal to explain the words in the sense of a 'remedial suffering' is totally inconsistent with the fact that Deianira believed her scheme to be a harmless one.

With the form *λυτήριον* compare *κηλητήριον* which occurs a few lines below.

555 *ἀρχαλον*] 'of by-gone day'. The combination of *ἀρχαῖος* and *παλαιὸς* in almost the same sense is noticed by Hermann as a favourite one with the Greek poets, otherwise we might render *ἀρχαλον* 'aged'. In v. 558 *φόνων* is equivalent to *σφαγῶν* which occurs further on in the sense of 'death-wound'.

562 *κάμε*] 'Well, I too was being carried on his shoulders'.

The words *τὸν πατρῷον στόλον* are no doubt to be explained as a cognate accusative 'on my father's mission', 'my father bidding me good speed'. The rare substantive *εὖνις* is found chiefly in Euripides (e. g. in *Or. 929*, *Iph. in Aul.* 397, 807).

564 *ἥν*] This form of the first person imperfect appears in Eur. *Ale.* 655, *Hipp.* 1012, *Ion* 280, and *Iph. in A.* 944. Compare the employment of *ἥδειν* both in the first and third. Owing to the rarity of the form, the conjecture *ἥν μέσῳ* has met with considerable approval, but, as I have already remarked on the proposed emendation *'οθρώσκει* in v. 58, these harsh prodelisions appear to me entirely out of keeping with the polished style of Sophocles.

565 *ματαίας*] 'rude', 'lascivious'. For the intransitive use of *ἐπιστρέψας* compare Arist. *Vesp.* 430.

στέρνων διερροίζησεν. ἐκθυήσκων δ' ὁ θῆρ
τοσοῦτον εἶπε, παῖ γέρουτος Οἰνέως,
τοσόνδ' ὀνήσει τῶν ἐμῶν, ἐὰν πίθη, 570
πορθμῶν, ὅθουνεχ' ὑστάτην σ' ἔπεμψ' ἐγώ·
ἐὰν γὰρ ἀμφίθρεπτον αἷμα τῶν ἐμῶν
σφαγῶν ἐνέγκη χερσὶν, γὰρ μελαγχόλους
ἔβαψεν ιοὺς θρέμμα Λερναίας ὕδρας,
ἔσται φρενὸς σοι τοῦτο κηλητήριον 575
τῆς Ἡρακλείας, ὥστε μήτιν' εἰσιδῶν
στέρξει γυναῖκα κενὸς ἀντὶ σοῦ πλέον.
τούτ' ἐννοήσας', ὡς φίλαι, δόμοις γὰρ ἦν
κείνου θανόντος ἐγκεκλειμένον καλῶς,

568 διερροίζησεν] 'and with a whiz it sped right through his breast into his lungs'. For this genitive, which has been otherwise explained as dependent on πλεύμων, compare the corresponding phrase δῆτε πλευρῶν in v. 1083. The participle ἐκθυήσκων is equivalent to λιποψυχῶν.

572 ἀμφίθρεπτον] 'if you take up in your hands the congealed gore from my death-wound where the poison of the Lernaean hydra imbrued the envenomed arrows'. In other words, 'where the envenomed arrows are implanted which the poison of the Lernaean hydra imbrued'. For this bold inversion compare the well-known line in Verg. *Georg.* iii. 250, *si tantum notas odor attulit auras.*

Adopting this view of the present passage, the majority of the editors propose no alteration in the text, Wunder alone suggesting μελαγχόλου λοῦ in place of the accusative, which leaves the real difficulty untouched.

576 εἰσιδῶν] in agreement with Ἡρακλῆς, which may be

easily supplied out of the phrase φρενὸς τῆς Ἡρακλείας.

577 ἀντὶ σοῦ πλέον] A redundancy which is not uncommon in Sophocles. Cf. *Antig.* 182, *καὶ μέτον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας Φλον νομίζει*. The reading in this line varies between στέρξει and στέρξαι, of which the latter is retained by Hermann, the former by Wunder and Prof. Campbell. Either reading involves a solecism, as it is impossible to account for the nominatives εἰσιδῶν and κενὸς in connexion with στέρξαι, while, if we accept στέρξει, we are called upon to explain the use of μὴ instead of οὐ in the previous line. The latter is the minor difficulty of the two, as μὴ may have been employed either because the poet had the phrase εἰσιδῶντα στέρξαι in view, or else because the tone of the sentence is prohibitive (= οὐ μὴ στέρξῃ). The following alteration,

...οὐδὲ μήτιν' εἰσιδῶν
στέρξῃ γυναῖκα κενὸς ἀντὶ σοῦ
πλέον,
would, I think, make all clear.

χιτῶνα τόνδ' ἔβαψα, προσβαλοῦσ' ὅσα 580
 ζῶν κεῖνος εἶπε· καὶ πεπείρανται τάδε.
 κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ
 μήτ' ἐκμάθοιμι, τάς τε τολμώσας στυγῶ.
 φίλτροις δ' ἔαν πως τήνδ' ὑπερβαλώμεθα
 τὴν παῖδα καὶ θέλκτροισι τοῖς ἐφ' Ἡρακλεῖ, 585
 μεμηχάνηται τοῦργον, εἴ τι μὴ δοκῶ
 πράσσειν μάταιον· εἰ δὲ μή, πεπαύσομαι.

ΧΟ. ἀλλ' εἴ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις,
 δοκεῖς παρ' ἡμῖν οὐ βεβουλεῦσθαι κακῶς.

ΔΗ. οὕτως ἔχει γ' η πίστις, ὡς τὸ μὲν δοκεῖν 590

580 προσβαλοῦν] ‘using all the appliances’, though Hermann and some of the editors would understand it as equivalent to προέχειν, ‘having paid all attention to his instructions’. But this use of the verb is comparatively rare, and in v. 844, the passage which they quote to illustrate it, the reading is doubtful.

581 πεπείρανται] is the 3rd singular from πεπείρανται, not the plural from πεπείρανται. Wunder and Professor Campbell are in favour of this reading: while Hermann objects to the Homeric verb πεπείρανται, and would introduce πεπείρανται in place of it, which is found in an inferior MS. For this latter form, cf. δᾶλλ' οὖν πεπειρδοσθω γε (Aristoph. *Vesp.* 1129).

583 τάς τε τολμώσας στυγῶ] ‘adventurous women are my abhorrence’. The remark should be noticed as an incidental illustration of the character of Deianira.

586 μεμηχάνηται τοῦργον] ‘I have planned my scheme: unless I seem to you to be about a foolish errand: if so, I will have

done’. Observe the force of the tense in πεπαύσομαι. I cannot, I admit, understand the grounds on which Prof. Paley regards these last four lines as spurious. The only unsatisfactory verse among them is v. 585, which Wunder may be right in bracketing, if only on account of the weak addition καὶ θέλκτροισι κ.τ.λ.

588—632. *The attendants in cautious language express their approval of the scheme, after which Lichas enters, and, receiving his instructions from Deianira, starts on his return to Heracles.*

ἐν τοῖς δρωμένοις] These words are generally understood in special reference to Deianira’s project, ‘if there is any ground for confidence in what you are doing’. But, considering the tone of her answer, and the use of the participle δρώσαν in v. 592, they read more forcibly as a general statement, ‘well, if there is any trust to be placed in undeveloped schemes’, i.e. ‘schemes which are still in progress’.

590 οὕτως ἔχει γ’] ‘why my trust in the matter amounts to

ἔνεστι, πείρα δ' οὐ προσωμίλησά πω.

ΧΟ. ἀλλ' εἰδέναι χρὴ δρῶσαν, ὡς οὐδὲ εἰ δοκεῖς

ἔχει, ἔχοις ἀν γυνῶμα, μὴ πειρωμένη.

ΔΗ. ἀλλ' αὐτίκ' εἰσόμεσθα τόνδε γὰρ βλέπω

θυραῖον ἥδη· διὰ τάχους δ' ἐλεύσεται. 595

μάνον παρ' ὑμῶν εὐ στεγοίμεθ· ὡς σκότῳ

κᾶν αἰσχρὰ πράσσης, οὐποτ' αἰσχύνῃ πεσεῖ.

ΔΙ. τί χρὶ ποιεῖν; σήμανε, τέκνον Οἰνέως,

ὡς ἔσμεν ἥδη τῷ μακρῷ χρόνῳ βραδεῖς.

ΔΗ. ἀλλ' αὐτὰ δὴ σοι ταῦτα καὶ πράσσω, Λίχα, 600

ἔως σὺ τὰς ἔσωθεν ἡγορῷ ξέναις,

ὅπως φέργις μοι τόνδε γ' εὐύφη πέπλον,

this, that the likelihood of success is there'. According to Hermann the word *ώς* denotes not so much the *result* of her confidence as the *measure* of it, in which case the rendering will be rather as follows: 'my trust stands in that position in which...' In the succeeding line *πείρα* is probably a direct dative after *προσωμίλησα*, 'I have not as yet had recourse to the experiment', though it is no doubt possible to supply a second dative from the words *ἐτοί δρωμένοις* above, 'I have not yet become familiar with the deed by actual experiment'.

593 *γνῶμα*] is a *token* or *proof*, and consequently 'a means of judging'. Cf. Aesch. *Agam.* 1352, Eur. *Heracl.* 407.

595 *θυραῖον*] 'for I see our friend here already at the gate'. It is worth a passing notice that the form *ἐλεύσεται* is never found in Attic prose.

596 *εθ στεγοίμεθ*] 'only let my secret be duly preserved by you'. A similar use of the passive is found in Thuc. vi. 72. 4,

and also in Aristoph. *Vesp.* 372. An allusion is perhaps intended to the ordinary metaphor of a water-tight vessel: 'let none of my plans ooze out on your part'.

597 *αἰσχύνῃ πεσεῖ*] *Σκέψη* is the emphatic word. 'Since however discreditable may be your doings, so that they be done in darkness, you will never fall by being put to shame'. *Αἰσχύνῃ* is no doubt to be explained as the dative of the instrument, nor is it necessary to distinguish the construction in the present case from that of *ἀβούλᾳ πεσεῖν* (*Eur.* 428). Even the phrase *ὑπνῷ πεσοῦσαι* (Aesch. *Eum.* 68), which is usually rendered 'fallen on sleep' as equivalent to *εἰς ὕπνον περιόδει*, may be brought under the same category.

599 *τῷ μακρῷ χρόνῳ*] 'since already we are behind our time in consequence of this long delay'.

602 *τόνδε γ'*] 'yes, this finely woven robe'. The *γε* is unquestionably weak and is omitted in consequence by Dindorf and Wunder who read *ταναῦφη* from

δώρημ' ἐκείνῳ τάνδε τῆς ἐμῆς χερός.

διδοὺς δὲ τόνδε φράξ' ὥπως μηδεὶς βροτῶν
κείνου πάροιθεν ἀμφιδύσεται χροῦ, 605
μηδ' ὅψεται νιν μήτε φέγγος ἡλίου
μήθ' ἔρκος ἱερὸν μήτ' ἐφέστιον σέλας,
πρὶν κείνος αὐτὸν φανερὸν ἐμφανῆς σταθεὶς
δεῖξῃ θεοῖσιν ήμέρᾳ ταυροσφάγῳ.
οὕτω γὰρ ηὔγμην, εἴ ποτ' αὐτὸν ἐς δόμους 610
ἴδαιμι σωθέντ' ἢ κλύοιμι, πανδίκως
στελεῖν χιτῶνι τῷδε, καὶ φανεῦν θεοῖς
θυτῆρα καινῷ καινὸν ἐν πεπλώματι.
καὶ τῶνδ' ἀποίσεις σῆμ', δὲ κείνος εὐμαθὲς
σφραγίδος ἔρκει τῷδ' ἐπὸν μαθήσεται. † 615

Hesychius in place of εὐφῆ. Moreover the construction of δῶτος φέρρεις with πρόσωπον is questionable, and also the use of τόνδε in the 604th line, where αὐτὸν would have been more natural if the robe had been already handed to Lichas, as the present verse would seem to imply. At the same time we can scarcely reject νν. 602, 603 altogether, which is the course suggested by Prof. Paley, for, however weak they may be, it is impossible that the word τόνδε can hold its place in v. 604 without some previous explanation.

603 ἐκείνῳ τάνδρῳ] ‘the gift of my own handiwork to him my absent lord’. Cf. Aesch. *Eum.* 402, ἔξαρπετος δώρημα Θησέως τόκους.

607 ἔρκος ἱερὸν] ‘the sacred altar in the court’, in allusion to the statue and altar of Zeus ἔρκεος placed in the centre of the αὐλῇ. Cf. *Antig.* 487. Others understand it simply of an enclosed shrine.

609 ήμέρᾳ ταυροσφάγῳ] The

word ταυροσφάγῳ is emphatic, and denotes the *maiores victimae* of Roman sacrifice, which in line 760 are expressly distinguished from the smaller cattle (*ονυμαγῆ βοοκήματα*).

611 πανδίκως] ‘then, as in all duty bound, I would array him in this robe’. Cf. v. 293 and Aesch. *Choeph.* 668. I am surprised to find that Prof. Campbell follows the scholiast and Wunder in connecting πανδίκως with what precedes, in the sense apparently of ‘undoubtedly’, ‘with just assurance’. Taken with στελεῖν it gives increased dignity to Deianira’s vow, while it is a very prosaic adjunct to either σωθέντα or κλύομι.

615 τῷδ' ἔτον μαθήσεται] is the correction adopted by Dindorf, Wunder, and Mr Shilleto: ‘And you will carry with you a token of this, which my lord will readily recognize in the legend stamped on the circlet of this ring’. For εἰμαθῆς in a passive signification cf. διαθῆς in Eur. *Ion.* 916, while ἔρκος in the sense

ἀλλ' ἔρπε, καὶ φύλασσε πρῶτα μὲν νόμον,
τὸ μὴ πιθυμέν πομπὸς ὡν περισσὰ δρᾶν
ἔπειθ ὅπως ἀν ή χάρις κείνου τέ σοι
κάμον ξυνελθυντ' ἐξ ἀπλῆς διπλῆ φαινῆ.

ΛΙ. ἀλλ' εἴπερ Ἐρμοῦ τήνδε πομπεύω τέχνην 620
βέβαιον, οὐ τι μὴ σφαλῶ γ' ἐν σοί ποτε,
τὸ μὴ οὐ τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων,
λόγων τε πίστιν + ὃν ἔχεις ἐφαρμόσαι.

ΔΗ. στείχοις ἀν ἥδη. καὶ γὰρ ἐξεπίστασαι

of a 'rim' or 'border' occurs in Eur. *Hipp.* 864. On the other hand, Professors Campbell and Paley retain with Hermann the original reading *τῷδ' ἔπ' ὅμμα θήσεται*, in which case the construction will be an example of the *σχῆμα πρὸς τὰ σημανόμενον*, the combined phrase *ἔπ'* *ὅμμα θήσεται* being equivalent in sense to the simple verb *ὅψεται*. This explanation would be entirely satisfactory if it were not for the dative *ἔρκει*, which, considering its position, must also be dependent on the preposition *ἐπὶ*. Professor Paley mentions with approval the clever emendation of Burges : *δεκίνος, ὅμμα θεῖς Σφραγίδος ἔρκει τῷδ' ἔπ'*, *εὖ μαζήσεται*, which is ingenious as involving no further change than the transposition of the syllables *.εὖ* and *ὅμμα*. The lines however are not particularly good ones.

616 ἀλλ' ἔρπε] 'now therefore go, and observe in the first place the rule not to desire in your character of messenger to overdo your part'. Compare a similar injunction in Aesch. *Eum.* 90, *κάρτο δ' ὃν ἐπώνυμος Πονταῖος ἔσθι*. For *περισσὰ δρᾶν* cf. *Antig.* 68, while *ὅμα* or some similar imperative is to be supplied before *ὅπως*.

620 τήνδε πομπεύω τέχνην] The meaning of this passage is obscure, for it is not easy to determine which are the emphatic words in the sentence. Thus it may be that the point of the appeal turns on the dignity of the profession: 'Nay, as surely as this trade of Hermes, which I practise, is a time-honoured (or perhaps 'an unerring') one', which is apparently the explanation of Wunder. On the other hand, Hermann's rendering gives greater prominence to the messenger: 'if by thus acting as courier I practise Hermes' art in a satisfactory manner'. The former explanation is I think the better one, as the appeal to the honour of his profession gives additional dignity to the promise which follows.

623 ὃν ἔχεις] The best authorities, including Mr Shilleto, regard these words as an interpolation from the previous line. Wunder proposes *ὤ λέγεις*, an alteration which would necessitate a change in the rest of the sentence. Perhaps *λόγων* (*λόγους;*) *τε πίστιν ἦν λέγεις ἐφαρμόσαι* may have been the original verse, more especially as the confusion between *ἔχω* and *λέγω* is not uncommon in the MSS.

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ἀδηλον ἔργου τῷ παραιέσαι λαβεῖν. 670
- ΧΟ. δίδαξον, εἰ διδακτόν, ἐξ ὅτου φαβεῖ.
- ΔΗ. τοιούτον ἐκβέβηκεν, οἷον ἀν φράσαι,
γυναικες, ὑμὸν θαῦμ' ἀνέλπιστον μαθεῖν.
φὶ γὰρ τὸν ἐνδυτῆρα πέπλον ἀρτίως
ἔχριον, ἀργῆτ' οἷος εὐέρου πόκῳ, 675

genitive *δωρημάτων*, which according to Hermann is dependent on *ἐλπίδος* in the preceding line, admits of a much simpler explanation, as we need only supply *ἀθνεῖς*, or, it may be, *κακὸν ἔξεπραξας* from Deianira's words: 'surely it is not about any of your gifts to Heracles (that you are disquieted)?'

669 *μάλιστα γ'* 'it is indeed, so that never would I counsel anyone to adopt energy in action where the issue is not certain'. The editors are agreed in connecting *ἔργου* with *προθυμίαν* rather than *ἀδηλον*, although the latter construction, 'doubtful in the matter of its results', might to a certain extent be justified by *ἥμερῶν ἀνήριθμον* (*v.* 247), and other analogous phrases.

672 *ἄν φράσαι*] "Αν φράσω ἵς the reading of the MSS, which Wunder and the majority of the editors have replaced by *ἄν φράσαι*, while Hermann and Prof. Campbell have adopted the obvious emendation *ἢν φράσω*, 'an event has happened such that, if I tell it you, it will prove a marvel you little think to hear'. It is difficult, however, to understand the process by which so natural a construction can have been displaced in favour of *ἄν φράσαι*, while the necessity of supplying a main verb (*ἴσται* or *γενήσεται*) with *θαῦμα* is in itself

an objection to the reading. On the other hand, if we retain *ἄν φράσαι*, two possible explanations are open to us: (i) to understand the hypothesis *εἰ φράσαι*, taking *ἄν* in close connexion with the infinitive *φράσαι*, 'such that, were I to disclose it, I should disclose in it a marvel you little think to learn', or (ii) to regard *φράσαι* as dependent on *οἷος*, supplying *εἴη* or *γένετο* as the main verb with *ἄν*. Of these alternatives the former is, I think, the preferable, whether we regard the construction of the particle *ἄν*, or the position of the infinitive *φράσαι*, which marks it apparently as the important verb in the sentence.

674 *τὸν ἐνδυτῆρα πέπλον*] 'the robe of state'. According to Hermann, the word *ἐνδυτῆρος* and the correlative forms *ἐνδυτέρω*, *ἐνδυτός*, *ἐνδυμα*, *ἐνδυτήρας* are used to denote festal or ornamental clothing. For *ἐνδυτήρας* in this sense cf. Soph. *Fragm.* 473, and for *ἐνδυτέρω*, which is the favourite form with Euripides, see *Bacch.* III, 746, *Tro.* 257, *Iph. in Aul.* 1073, and likewise Aesch. *Eum.* 982.

675 *ἀργῆτ...πόκῳ*] *ἀργῆς οἷός εὐέρου πόκος* Wund., but the position of the nominative *πόκος* between the two pronouns *φὶ* and *τοῦτο* is open to objection, and, according to the late Mr Shilleto,

- θερμὰ λουτρὰ καὶ πάγους
Οἵτας παραναιετάοντες, οὐ τε μέσσαν 635
Μηλίδα πάρ λίμναν
χρυσαλακάτου τ' ἀκτὰν κόρας,
ἐνθ' Ἑλλάνων ἄγορα
Πυλάτιδες κλέονται,
ἀντ. α'. 'Ο καλλιβόας τάχ' ὑμῖν
αὐλὸς οὐκ ἀναρσίαν
ἰαχῶν καναχὰν ἐπάνεισιν, ἀλλὰ θελας
ἀντίλυρον μούσας.
ὅ γὰρ Διὸς Ἀλκμήνας κόρος 640

who by the land-locked Melian bay, or by the shore of the maiden goddess with distaff of gold, where meet at Pylae the assemblies of the Hellenes, so famous in song'.

637 χρυσαλακάτου κόρας] Artemis. Her connexion with this locality is noticed by Apol. Rhod. (I. 571), 'Ἄρτεμι, ἡ κείνας σκοπίας ἀλλὰ ἀμφίπεσκεν, Τριουέντη καὶ γαῖαν Ἰωλκίδα. The epithet is rendered by others, 'with arrows of gold'.

639 κλέονται] which is adopted by Musgr., Wund. and Dindorf, is unquestionably a more poetic reading than καλεύνται or καλέονται, the former of which is retained by Herm. and Prof. Campbell, the latter (scanned as a trisyllable) by the late Mr Shilleto. In the reading κλέονται we obtain a forcible and poetic word for the close of the sentence, which is essential in this particular case, where, as in v. 620 and also in *Elec.* 158, the main idea of the sentence is embodied in the verb.

640 ὅ καλλιβόας] 'soon will the sweet-voiced flute come back to you once more, uttering no

jarring note, but in harmony with the lyre of the Muse divine'. The only difficulty of the passage turns upon the precise meaning of the epithets ἀναρσίαν and ἀντίλυρον, the latter of which is explained by the scholiast as equivalent to ἰσόλυρον, 'responsive like a lyre to some lay divine', on the analogy of ἀντίτιτας (Aesch. *Eum.* 38) and other similar compounds. But there is surely an absurdity in comparing two instruments so widely different, while, on the other hand, a combination of the two formed the regular accompaniment to a song of joy.

For the adjective ἀναρσίαν, cf. Aesch. *Agam.* 494. In the present case the simple is preferable to the derived sense owing to the juxtaposition of the epithet ἀντίλυρον. The scholiast however takes the opposite view: οὐκ ἀναρσίαν = οὐκ ἔχορά, i. e. not sounding the δρθίος νόμος or martial strain, but responsive to the lute, as in a dithyramb or hyporcheme.

644 Διὸς Ἀλκμήνας] 'Jovis ex Alcmena filius'. Herm.

<p>σεῦται πάσας ἀρετᾶς λάφυρ' ἔχων ἐπ' οἴκους·</p> <p><i>στρ. β.</i> "Ον ἀπόπτολιν εἶχομεν, πάντα δυοκαιδεκάμηνον ἀμέμενονσαι χρόνον, πελάγιον, ἵδριες οὐδέν· ἀ δέ οι φίλα δάμαρ τάλαιναν δυστάλαινα καρδίαν πάγκλαντος αἰὲν ὄλλυτο· νῦν δ' τὸν Αρης οἰστρηθεῖστ ἔξελυσ' ἐπιπόνων ἀμερᾶν.</p> <p><i>ἀντ. β.</i> Ἀφίκοιτ' ἀφίκοιτο· μὴ σταίη.</p>	645 650
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647 ἀπόπτολιν] 'even he whom we have so long missed from our city'. *Εἶχομεν* is more forcible understood thus in its natural sense than as an equivalent for *ἔνομιζομεν*, 'whom we have held as one far from his home'.

πάντα] *παντρ*. Wund., which is no improvement to the sense or construction of the passage. Fifteen months was the actual time of his absence, but for δυοκαιδεκάμηνον see note on *v.* 253.

650 ἀ δέ οι] Compare for the hiatus *Elec.* 195. τάλαιναν δυστάλαινα καρδίαν, 'wretched, thrice wretched at heart'.

653 "Αρης οἰστρηθεῖσ] is retained by Herm. and Prof. Campbell, while Wunder follows Musgrave in reading αὐτορηθεῖσ, the weakness of which he admits. For the phrase 'Αρης οἰστρηθεῖσ cf. Eur. *Bach.* 119, but its place in the present sentence is unsatisfactory, and there is much to be said in favour of Prof. Paley's suggestion: "Ερως οἰστρηθεῖσ. The expression οἰστρος or κέντρον "Ερωτος is a common one, and the participle would therefore be peculiarly appropriate in describing the effects of a philtre

or charm. But, if we accept this alteration, the words ἐπιπόνων ἀμερᾶν, which Prof. Paley understands of Heracles, will refer rather to Deianira, who is at once the subject of the passage and the person most interested in the working of the charm. Tr. 'But now at length has Love, inflamed anew, freed our mistress from her anxious days'.

654 ἐπιπόνων ἀμερᾶν] ἐπιπόνων ἀμερᾶν, Herm. and Prof. Campbell, which is objected to by Mr Shilleto on the ground that ἔξελυνο' or some similar verb would be necessary in this connexion. But, admitting that ἔκλινεν cannot be used as an equivalent to ἐκτελευτᾶν, we are not assured that the phrase ἔκλινεν τῇ τινος may not stand in poetry in place of the more usual ἔκλινεν τίνα τινος.

655 'Αφίκοιτ' ἀφίκοιτο] 'May he come! may he come! May the many-oared ship that bears him rest not till he has made his way to this city, having left the island home where report tells us he is sacrificing. Thence may he come with yearning in his heart, reconciled by the gentle

πολύκωπον ὄχημα ναὸς αὐτῷ,
πρὶν τάνδε πρὸς πόλιν ἀνύσειε,
νασιώτων ἔστιαν
ἀμείψας, ἐνθα κλήζεται θυτήρ·
ὄθεν μόλοι πανίμερος,
τὰς πειθοῦς παγχρίστῳ
† συγκραθεὶς παρφάσει θηρός.

660

- ΔΗ. γυναῖκες, ὡς δέδοικα μὴ περαιτέρω
πεπραγμέν' ἢ μοι πάνθ' ὅσ' ἀρτίως ἔδρων.
ΧΟ. τί δὲ ἔστι, Δηγάνειρα, τέκνον Οἰνέως; 665
ΔΗ. οὐκ οἶδεν ἀθυμῶ δέ, εἰ φανήσομαι τάχα
κακὸν μέγ' ἐκπράξασ' ἀπ' ἐλπίδος καλῆς.
ΧΟ. οὐ δέ τι τῶν σῶν Ἡρακλεῖ δωρημάτων;

influences of the well-steeped
Centaur's charm'.

656 ὄχημα] A favourite word
with Euripides. Cf. *Med.* 1123,
Iph. in Taur. 410.

657 ἀνθετε] The optative is
used because the wish implied in
μὴ σταῖη is carried on after πρὸ.
In illustration of the construc-
tion we may instance *Phil.* 529,
Aj. 1222, Aesch. *Eum.* 288.

660. πανίμερος] This adjec-
tive, which is more poetic than
the alternative reading πανδυ-
μερος, is also more forcible in con-
nection with the context, which
requires some allusion of the kind.

The passage which follows is
unquestionably corrupt, indeed
one or more words are wanting
at the end to complete the metre.
For συγκραθεὶς in the sense of
'reconciled' or 'united in love',
Prof. Paley suggests συντακεῖς,
while in place of παρφάσει (itself
a conjecture) Wunder reads προ-
φάσει and Hermann προφάσει,
to which in his later edition he
has added φάρους as an emenda-
tion for θηρός. The preposition

ἐπὶ was no doubt introduced to
explain the false reading προ-
φάσει.

663—722 *Deianira reaps
pears from the palace, to which
she had retired after the departure
of Lichas. In evident alarm she
describes the effect of the philtre on
the objects with which it had come
into contact.*

περαιτέρῳ] 'Ladies, how great-
ly I fear that I may have been
over busy in all that I was just
now doing.' With the doubt
which is suggested by this use of
the subjunctive contrast the cer-
tainity implied by the indicative
in the corresponding phrase ἀθυ-
μῶ δέ εἰ φανήσομαι, 'I have a
misgiving that I shall soon be
proved'. 'Ἄτ' ἐπίδος καλῆς,
'albeit with the best intention',
rather than 'led on by pleasant
hopes', which is the alternative
rendering.

668 οὐ δή τι] Notwithstanding
its negative form, this phrase,
like οὐ δή ποτε in v. 876, is con-
stantly used where an affirmati-
ve answer is expected. The

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- ΔΗ. τοιοῦτον ἐκβέβηκεν, οἷον ἀν φράσαι,
γυνάκες, ὑμῖν θαῦμ' ἀνέλπιστον μαθεῖν.
φ γάρ τὸν ἐνδυτῆρα πέπλον ἀρτίως
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genitive *δωρημάτων*, which according to Hermann is dependent on *ἐλπίδος* in the preceding line, admits of a much simpler explanation, as we need only supply *ἀθυμέτις*, or, it may be, *κακῶς ἐξέρπαξας* from Deianira's words: 'surely it is not about any of your gifts to Heracles (that you are disquieted)?'

669 *μάλιστά γ'* 'it is indeed, so that never would I counsel anyone to adopt energy in action where the issue is not certain'. The editors are agreed in connecting *ἔργου* with *προθυμίαν* rather than *ἀδηλον*, although the latter construction, 'doubtful in the matter of its results', might to a certain extent be justified by *ἡμερῶν ἀνήραμον* (v. 247), and other analogous phrases.

672 *ἄν φράσαι*] 'Ἄν φράσω' is the reading of the MSS, which Wunder and the majority of the editors have replaced by *ἄν φράσαι*, while Hermann and Prof. Campbell have adopted the obvious emendation *ἢν φράσω*, 'an event has happened such that, if I tell it you, it will prove a marvel you little think to hear'. It is difficult, however, to understand the process by which so natural a construction can have been displaced in favour of *ἄν φράσαι*, while the necessity of supplying a main verb (*ἴσται* or *γενήσεται*) with *θαῦμα* is in itself

an objection to the reading. On the other hand, if we retain *ἄν φράσαι*, two possible explanations are open to us: (i) to understand the hypothesis *εἰ φράσαι*, taking *ἄν* in close connexion with the infinitive *φράσαι*, 'such that, were I to disclose it, I should disclose in it a marvel you little think to learn', or (ii) to regard *φράσαι* as dependent on *οἶος*, supplying *εἴη* or *γένοιτο* as the main verb with *ἄν*. Of these alternatives the former is, I think, the preferable, whether we regard the construction of the particle *ἄν*, or the position of the infinitive *φράσαι*, which marks it apparently as the important verb in the sentence.

674 *τὸν ἐνδυτῆρα πέπλον*] 'the robe of state'. According to Hermann, the word *ἐνδυτήρ* and the correlative forms *ἐνδυτόν*, *ἐνδυτός*, *ἐνδυμά*, *ἐνδυτήρος* are used to denote festal or ornamental clothing. For *ἐνδυτήρος* in this sense cf. Soph. *Fragm.* 473, and for *ἐνδυτός*, which is the favourite form with Euripides, see *Bacch.* 111, 746, *Tro.* 257, *Iph. in Aul.* 1073, and likewise Aesch. *Eum.* 982.

675 *ἀργῆτι...πόκῳ*] *ἀργῆς* old *εὐέρου πόκος* Wund., but the position of the nominative *πόκος* between the two pronouns *φ* and *τούτῳ* is open to objection, and, according to the late Mr Shilleto,

τοῦτ' ἡφάνισται, διάβορον πρὸς οὐδενὶς
τῶν ἔνδον, ἀλλ' ἐδεστὸν ἐξ αὐτοῦ φθίνει
καὶ ψῆ κατ' ἄκρας σπιλάδος. ὡς δὲ εἰδῆς ἅπαν,
ἡ τοῦτ' ἐπράχθη, μείζουν' ἐκτενώ λόγον.
ἔγὼ γὰρ ὧν ὁ θήρ με Κένταυρος, πονῶν 680
πλευρὰν πικρὰ γλωχῖνα, προύδιδάξατο,
παρῆκα θεσμῶν οὐδέν, ἀλλ' ἐσωζόμην,
χαλεπῆς ὅπως δύσμιπτον ἐκ δέλτου γραφήν.
καὶ μοι τάδε ἦν πρόρρητα, καὶ τοιαῦτ' ἔδρων
τὸ φάρμακον τοῦτ' ἄπυρον ἀκτύνος τ' ἀεὶ 685
θερμῆς ἄθικτον ἐν μυχοῖς σώζειν ἐμέ,
ἔως ἀν ἀρτίχριστον ἀρμόσαιμι που.

the alteration of the manuscript reading ἀργῆτι is unnecessary, as the final iota of the dative may be elided in lines where there is a second dative in agreement with the same substantive or where for other reasons the case is unmistakeable. He compares as instances *Oed.* *Col.* 1436 and *Aesch. Pers.* 846.

676 διάβορον πρὸς οὐδενὸς] ‘not that it has been consumed by any power within the house, but wastes, devoured by its own agency, and crumbles from the surface of the slab’. The word *σπλάστης*, which is chiefly found in Homer, is said to mean a ‘rock worn smooth by the action of the sea’. Cf. Soph. *Fragm.* 341. In the present passage Hermann would render it by the Latin *glarea* or ‘gravel’, but the use of *κατὰ* with the genitive, no less than the addition of the word *ἀκτύς*, is suggestive rather of a table-rock in accordance with the original meaning of the term.

680 δὲ θήρ...Κένταυρος] For this use of *θήρ* as an adjective,

cf. v. 1162. In prolonged narratives, γὰρ like οὐ is often resumptive, ‘you must know that of the directions taught me by the savage Centaur I had omitted nothing’. In Aristoph. *Plut.* 641 we find a similar example of the middle διδάσκομαι employed in an active sense. For ἐσωζόμην, ‘I was bearing them in mind’, see note on *σεσωμένα* (v. 626).

684 καὶ μοι ταῦτα ἦν...ἔδρων] This verse is omitted by Dindorf and Wunder, who obtain thereby the following construction which can scarcely be deemed satisfactory: ἐσωζόμην...ἐν μυχοῖς σώζειν ἐμέ.

687 ἔως ἀν...ἀρμόσαιμι] ‘until I should apply it to some object rubbed on for the occasion’. Here again, as in the case of verse 104 (*ἲνικ'* ἀν χώρας ἀπειη κάναντος βεβός), we have an admixture of two constructions (i) the optative without *δν*, denoting the *oratio obliqua* and resulting from the past tense which has preceded it, and (ii) the subjunctive with *δν*, which marks a pending event and would be the

κάδρων τοιαῦτα. νῦν δ', ὅτ' οὖν ἐργαστέον,
ἔχρισα μὲν κατ' οἶκον ἐν δόμοις κρυφῆ
μαλλῷ, σπάσασα κτησίου βοτοῦ λάχνην, 690
κάθηκα συμπτύξασ' ἀλαμπὲς ήλίου
κοίλῳ ζυγάστρῳ δῶρον, ὥσπερ εἴδετε.
εἰσω δ' ἀποστέλχουσα δέρκομαι φάτιν
ἄφραστον, ἀξύμβλητον ἀνθρώπῳ μαθεῖν.
τὸ γὰρ κάταγμα τυγχάνω ρίψασά πως 695
τῆς οἰός, φ' προῦχριον, ἐς μέσην φλόγα,
ἀκτὺν' ἐς ἡλιώτιν ὡς δ' ἐθάλπετε,
ρεῖ πᾶν ἀδηλον καὶ κατέψηκται χθονί,

usual construction in the *oratio recta*. In Xen. *Cyrop.* (IV. 5. 36) the manuscript reading exhibits a similar confusion of moods.

689 *κατ' οἶκον ἐν δόμοις*] ‘indoors, in the palace’. Prof. Paley objects to this expression as tautologous, but the employment of the phrase *ἐν μυχῷ* in v. 686 is fatal to his proposition that we should substitute it for *ἐν δόμοις* in the present passage.

ἔχρισα] ‘I applied the drug’. The verb is used occasionally without a specified object, so there is no necessity for supplying *δῶρον* from v. 692, which is the suggestion of Wunder.

690 *κτησίου βοτοῦ*] may be either ‘a sheep from my private herd’ as in Aesch. *Agam.* 979, or, more probably, ‘a sheep kept for the household sacrifice’, in allusion to the altar of *Ζεὺς κτήσιος*, which would be placed near the farm-buildings.

691 ἀλαμπὲς ηλίου] Cf. *Ἄχαλος ἀσπίδων* (*Oed. Tyr.* 190) and *Δσκενον αὐτὸν ἀσπίδων τε καὶ στρατοῦ* (*El.* 36). The word *ζύγαστρον* (derived perhaps from *ζύγνυμι*, in reference to the fitting of the lid) occurs in the

same sense in Soph. *Fragm.* 208.

693 *φάτιν*] With *φάτις*, ‘a something that can be told’, compare the use of *ἀκόη* in Pindar in the sense of a poem. Hence *φάτις ἄφραστος* will signify ‘a sight surpassing words’. Tr. ‘I beheld that which I cannot describe in words, and which passeth man's intelligence to comprehend’.

The word *κάταγμα* is used of a tuft of wool in Aristoph. *Lys.* 583. In his notes to the *Odyssey* Eustathius explains it as equivalent to *ἔριον κατειργασμένον*, a piece of carded wool, a sense which is clearly inapplicable to the present passage (cf. v. 690).

696 *τῆς οἰός, ... φλόγα*] The line is a feeble one, and has not without reason been bracketed by Wunder. The genitive *τῆς οἰός* is a needless addition, while *ἀκτίν' ἐς ἡλιώτιν*, which reads admirably by itself, becomes a weak and pointless paraphrase if *ἐς μέσην φλόγα* be admitted into the text.

698 *κατέψηκται*] ‘it all melted into nothing and has crumbled away upon the ground, in appearance

μορφῇ μάλιστ' εἰκαστὸν ὥστε πρίονος
ἐκβρώματ' ἀν βλέψεις ἐν τομῇ ξύλου. 700
τοιόνδε κεῖται προπετέσ. ἐκ δὲ γῆς, ὅθεν
προύκειτ', ἀναζέουσι θρομβώδεις ἀφροί,
γλαυκῆς ὄπωρας ὥστε πίονος πτοῦν
χυθέντος εἰς γῆν Βακχίας ἀπ' ἀμπέλου.
ὥστ' οὐκ ἔχω τάλαινα ποι γνώμης πέσω[·] 705
ὅρῳ δέ μ' ἔργον δεινὸν ἔξειργασμένην.
πόθεν γάρ ἀν ποτ' ἀντὶ τοῦ θνήσκων ὁ θὴρ
ἔμοι παρέσχ' εὔνοιαν, ἡς ἔθνησχ' ὑπερ;
οὐκ ἔστιν, ἀλλὰ τὸν βαλόντ' ἀποφθίσαι
χρήζων ἔθελγέ μ[·] ὧν ἐγὼ μεθύστερον, 710

most closely resembling the saw-dust that you may see when wood is being cut. Like this it lay where it fell, and from the place where it had fallen there bubbled up seething clots of foam, as when the rich juice of the purple grape has been poured upon the earth from the vine of Bacchus'.

For *θθεν* in v. 701, which is used instead of *θθεν* on account of the genitive *γῆς*, cf. Thuc. I. 89. 3, and for the converse form of attraction see *Oed. Col.* 1226 *βῆναι κείθεν θθεν περ ἡκει*. The substantive ὄπωρα, by which Musgrave understands the vintage-time of autumn, is rightly explained by Hermann to mean the fruit of the vintage (cf. Dem. *πρὸς Νικοστρ.* § 1253), the epithet *γλαυκῆς* being used in its legitimate sense to express the grey bloom of the ripe grapes. Although the point of the comparison undoubtedly turns on the fermentation which takes place in new wine (*πλούος πτοῦν*), there is no need to understand *γλαυκῆς ὄπωρας* with some of the

commentators as a poetical synonym for *νέος οἶνος*; indeed the epithet *γλαυκῆς* is inconsistent with any such rendering.

704 χυθέντος εἰς γῆν] e.g. in a sacrificial libation.

705 ποι γνώμης πέσω] ‘to what thoughts I am to turn me’, or possibly, as in *Oed. Col.* 170, ‘to what device I must resort’. In the line which follows, the more usual construction would have been *ὅρῳ ἔξειργασμένῃ*, as in *Eur. Med.* 350.

707 πόθεν γάρ.....ἀντὶ τοῦ;] ‘why and wherefore?’ In this pleonasm, which is so common in tragedy, the second interrogative is generally found to limit or explain the former, ‘from what cause, from what motive, I say, can the Centaur when he was dying have shewn kindness unto me?’ Wunder rightly observes that *ὑπὲρ ἡς* in this passage is not by any means a simple equivalent for *δι' ἣν*. It is literally ‘to save injury to whom’.

709 οὐκ ἔστιν] ‘impossible’, like *οὐκ ἔστι ταῦτ* in v. 449. The verb *δρυνμαι* occurs in *Phil.* 838.

ὅτ' οὐκέτ' ἀρκεῖ, τὴν μάθησιν ἀρνυμαί.
 μόνη γὰρ αὐτόν, εἴ τι μὴ ψευσθήσομαι
 γνώμης, ἐγὼ δύστηνος ἔξαποφθερῶ·
 τὸν γὰρ βαλόντ' ἄτρακτον οἶδα καὶ θεὸν
 Χείρωνα πημήναντα, χώσπερ ἀν θύγη, 715
 φθείρει τὰ πάντα κυάδαλ· ἐκ δὲ τοῦδ' ὅδε
 σφαγῶν διελθῶν ἵὸς αἵματος μέλας
 πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν ἐμῆ.
 καίτοι δέδοκται, κείνος εἰ σφαλήσεται,

712 ψευσθήσομαι] ‘unless I prove mistaken in my views’. For the genitive cf. *Aj.* 1382, *καὶ μὲν οὐρανὸς ἐπίπονος τούτῳ*, and *Aesch. Pers.* 472.

715 χώσπερ ἀν θύγη] ‘if only it touch them’. This, which is the original reading of the MSS, is retained by Hermann and the late Mr Shilleto, the latter of whom compares the following passages *Oed. Col.* 1361, *Phil.* 1330, *Aj.* 1117. On the other hand Erfurdt and Schaefer have adopted χῶστερ, ‘all creatures that it has touched it kills’, while the reading *καὶ δοτερ* (contr. χῶστερ) is also defensible, as we may compare *Plat. Theat.* 150 D, and *Soph.* 219 B, for the use of δοτερ in the indefinite sense of δοτίς. There is little to be said in favour of Wunder’s suggestion, χώσαπερ, which, like δοτερ, must of course be explained as the nominative to θύγη, there being no certain example in classical literature of θύγγειν constructed with any other case than the genitive. For instance, in *Antig.* 546 the accusative δ is evidently attracted into agreement with ταίτα understood. Again in *Pind. Pyth.* ix. 42 (75) we may easily

supply a genitive with θυγέιν, taking ψεύδει adverbially. So again in *Pyth.* iv. 296 (526) I understand the construction to be as follows: φόρμυγγα βαστάζων δουχίῃ θυγέμει (ἀντῆς).

717 αἵματος] αἵματος Wunder, which is no improvement. The only real difficulty in the passage lies in the explanation of the pronoun τοῦδε. Prof. Paley, I find, would refer it to the Centaur Nessus, combining it closely in translation with the genitive σφαγῶν. But its position in the sentence, and the need of a forcible contrast with τώδε which follows, are alike strong arguments against our referring it to any remoter subject than the accusative ἄτρακτον which so closely precedes it. If so, a further alternative is admissible: (i) to take the words ἐκ τοῦδε by themselves in the following sense, ‘by reason of this arrow’, or (ii) to combine them closely with the succeeding line, ‘(emitted) from this arrow, the black poisonous blood that came from the throat-wound will assuredly destroy my husband too’. The force of the preposition ἐκ inclines me to prefer the latter rendering.

- ταύτη σὸν ὄρμῆ κάμε συνθανεῖν ὑμα, 720
 ζῆν γὰρ κακῶς κλύουσαν οὐκ ἀνασχετόν,
 ἦτις προτιμᾶ μὴ κακὴ πεφυκέναι.
- ΧΟ. ταρβεῖν μὲν ἔργα δείν' ἀναγκαῖως ἔχει,
 τὴν δὲ ἐλπίδ' οὐ χρὴ τῆς τύχης κρίνειν πάρος.
- ΔΗ. οὐκ ἔστιν ἐν τοῖς μὴ καλοῖς βουλεύμασιν 725
 οὐδὲ ἐλπίς, ἦτις καὶ θράσος τι προξενεῖ.
- ΧΟ. ἀλλ' ἀμφὶ τοῖς σφαλεῖσι μὴ 'ξ ἐκουσίας
 ὄργη πέπειρα, τῆς σε τυγχάνειν πρέπει.
- ΔΗ. τοιαῦτα δὲ ἀν λέξειν οὐχ ὁ τοῦ κακοῦ
 κοινωνός, ἀλλ' φὲ μηδέν ἔστ' οἶκοι βαρύ. 730
- ΧΟ. σιγᾶν ἀν ἄρμόζοι σε τὸν πλείω λόγον,

[*720 ὄρμῆ*] 'my death shall follow close on the failure of my enterprise'. '*Ὀρμῆ*' is the reading preferred by the best editors in place of *ὄργη* which appears in the MSS. Wunder has introduced *ἄκμῆ*, 'which, though good in sense, is a more violent alteration. Prof. Paley would prefer to render *ταύτη σὸν ὄρμῆ* as follows: 'by the like action on my part'.

[*722 προτιμᾶ*] 'for one who reckons it her chiefest honour to be noble in her nature'.

[*723—812. The Chorus offer a few words of encouragement but break off abruptly on the approach of Hylus who appears with the news of his father's calamity.*]

[*724 κρίνειν*] 'albeit it becomes us not to pass sentence on our hopes before the event. *Dei.* In counsels that have been wrongly taken there is not so much as a hope to lend us any confidence'. Mr Heitland suggests the following rendering of *v. 724*: 'Anticipation ought not to sit in judgment before the issue'. The only objection is the occurrence of the words *ἀντίς* and *ἀντίδα* in such

close connexion but in a different sense. For *προξενεῖν* in this connexion cf. Eur. *Ion*, 335, and a similar construction with *χορηγεῖν*, while *ἦτις* is equivalent to *quae* with the subjunctive in the sense of *tatis ut*, 'quae suggerat fiduciam'.

[*727 μὴ 'ξ ἐκουσίας*] A proverbial expression which is of frequent occurrence in Herodotus. Compare also Thuc. III. 92. 9. Observe the absence of the article with *ὄργη*, 'yes, but in the case of mistakes made without intention there is a mitigated anger'.

[*730 βαρύ*] 'one who has nothing heavy on his heart at home'. To illustrate the intransitive use of *ἀριθέειν* in the following line cf. *Oed. Tyr.* 902, *Antig.* 1318. For *εἰ μὴ τι λέγεις* (*v. 732*) Hermann in his latest edition gives *κοῦ μὴ τι λέγεις* (*prohibentis*), which is equally unsatisfactory in sense and sound. In *v. 733* the sentence reads better without the comma which in some editions is introduced after *πατρός*: 'for here he is who a while ago went off to seek his father'.

εἰ μή τι λέξεις παιδὶ τῷ σαυτῇς ἐπεὶ
πάρεστι, μαστὴρ πατρὸς ὃς πρὶν ὥχετο.
ΤΛ. ὡς μῆτερ, ὡς ἀνὲκ τριῶν σ' ἐν εἰλόμην,
ἡ μηκέτ' εἶναι ξώσαν, ἡ σεσωσμένην 735
ἄλλου κεκλήσθαι μητέρ', ἡ λόγους φρένας
τῶν νῦν παρουσῶν τῶνδ' ἀμείψασθαι ποθεν.
ΔΗ. τί δὲ ἔστιν, ὡς παῖ, πρός γένειον στυγούμενον;
ΤΛ. τὸν ἄνδρα τὸν σὸν ἵσθι, τὸν δὲ ἐμὸν λέγω
πατέρα, κατακτείναστα τῷδ' ἐν ἡμέρᾳ. 740
ΔΗ. οἵμοι, τών ἔξηνεγκας, ὡς τέκνου, λόγου;
ΤΛ. ὅν οὐχ οἰόν τε μὴ τελεσθῆναι τὸ γάρ
φανθέν τίς ἀν δύναιτ' ἀν ἀγένητον ποιεῖν;
ΔΗ. πῶς εἴπας, ὡς παῖ; τοῦ παρ' ἀνθρώπων μαθὼν
ἀξηλον οὕτως ἔργον εἰργάσθαι με φίς; 745
ΤΛ. αὐτὸς βαρεῖαν ξυμφορὰν ἐν ὅμμασιν

734 σ' ἐν εἰλόμην] In the pronoun *σε* we have an anticipation of the subject of the verbs which follow. 'My mother, how I would have chosen for thee one of three alternatives'. Prof. Paley calls attention to the obvious effort for rhetorical display which pervades the opening address of Hyllus, and in my preface I have noticed that the *Trachiniae* belongs to the second or rhetorical period in the style of Sophocles.

735 κεκλήσθαι] 'were the mother', *κεκλήσθαι* being often used in the sense of the simple verb *εἶναι*, as for instance in the opening lines of the *Hippolytus*.

737 διελύσασθαι] 'or else that you had borrowed from some one a better heart than is thy present one'.

738 πρός γένειον] = *ex mea parte. στυγούμενον*, as in Aesch. *Prom.* 1025, 'so detestable in me'.

739 τὸν δὲ ἐμὸν λέγω] Her-

mann is almost the only editor of note who abandons the admirable reading of the MSS in favour of *τόνδε*, which he connects with the previous words. The change is for the worse in every way, as the repetition of the article in the text gives increased dignity to the assertion, while the pronoun is only a cumbrous addition to the commencement of the sentence. For a precisely similar passage cf. *Antig.* 45, *τὸν γοῦν ἔμων καὶ τὸν σὸν, ἦν σὺ μὴ θέλης, 'Ἀδελφόν, ήν Aesch. *Agam.* 1027.*

741 ἔξηνεγκας] 'Εκφέρειν, like the Latin *edere*, is to 'publish' or 'utter'. Cf. Herod. V. 79. In v. 743 φανθέν, for which φαντέν would be the more usual form, is a 'realised fact'. The accent on *παρά* in line 744 is not thrown back because the word *ἀνθρώπων* which follows it is closely connected with *τοῦ*.

πατρὸς δεδορκῶς κοῦ κατὰ γλῶσσαν κλύων.

ΔΗ. ποὺ δ' ἐμπελάζεις τάνδρὶ καὶ παρίστασαι;

ΤΛ. εἰ χρὴ μαθεῖν σε, πάντα δὴ φωνεῖν χρεόν.

ἢθ' εἰρπε κλεινὴν Εὐρύτου πέρσας πόλιν, 750
νίκης ἄγων. τροπαῖα κάκροθίνια,

ἀκτή τις ἀμφίκλυστος Εὐβοίας ἄκρον

Κήναιόν ἔστιν, ἔνθα πατρῷῳ Διὶ.

Βωμοὺς ὄρίζει τεμενίαν τε φυλλάδα·

οὐ νιν τὰ πρώτ' ἐσεῖδον ἀσμενος πόθῳ. 755

μέλλοντι δ' αὐτῷ πολυνθύτους τεύχειν σφαγὰς
κῆρυξ ἀπ' οἴκων ἵκετ' οἰκέως Λίχας,

τὸ σὸν φέρων δώρημα, θανάσιμον πέπλον·

δν κεῖνος ἐνδύς, ὡς σὺ προύξεφίεσο,

747 πατρὸς] The position of the genitive is remarkable. 'Myself with mine own eyes saw my father's grievous suffering, and heard it not by mere report'. *Katà γλῶσσαν*, 'in the way of gossip'.

749—812. It is a praiseworthy feature in the construction of the present play that the leading speeches instead of being entrusted as usual to *dryceloi* or *ēkāggeloi*, a device which always carries with it a certain air of unreality, fall naturally to those who have the best right to deliver them. Thus it is Hyllus who reports the sufferings of his father, her nurse who brings the news of Deianira's death, and Heracles himself who enlarges upon the exploits of his life.

749 εἰ χρὴ μαθεῖν σε] According to Wunder, these words shew a doubt in the mind of Hyllus as to his mother's right to hear the tale. But in all probability they are simply a rhetorical artifice for bespeaking the attention of the audience: 'if you would fain be told, my mother, my duty 'tis to

tell thee'.

750 εἰρπε] 'when he went on his way'. The scholiast calls attention to the construction of the succeeding passage, in which the words *ἀκτή τις...ἔνθα ἄριζει* are a periphrasis in place of the ordinary construction, *ἀριζει βωμοὺς ἐν ἀκτῇ*. The same idiom occurs in Eur. *Iph.* in 1: 260—262, and *Bacch.* 1043—1051. For the phrase *ἀμφίκλυστος ἀκτή*, 'a strand wavelashed on either side', cf. v. 780, and *ἄκτα κυματοπλήξ* (*Oed. Col.* 1239).

754 τεμενία τε φυλλάδα] 'a sacred grove'. See note on v. 238, and, in illustration of the custom, compare a fine passage in Pindar in which Heracles is described as enclosing the precincts of Olympia with the sacred olive which he has introduced for the purpose from the Hyperborean regions. (*Ol.* III. 20—30.)

755 ἀσμενος πόθῳ] 'twas there I first beheld him, my longing satisfied'.

οἰκέως in v. 757 means 'private' or 'domestic'.

759 προύξεφεσο] 'as you

ταυροκτονεῖ μὲν δώδεκ' ἐντελεῖς ἔχων 760.
 λείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ' ἔμου
 ἑκατὸν προσῆγε συμμιγῇ βοσκήματα.
 καὶ πρῶτα μὲν δεῖλαιος ἵλεω φρενὶ¹
 κόσμῳ τε χαίρων καὶ στολῇ κατηύχετο² 765
 ὅπως δὲ σεμνῶν ἴργίων ἔδαιτο
 φλὸξ αἰματηρὰ κάπο πιείρας δρυός,
 ἰδρὼς ἀνήει χρωτί, καὶ προσπτύσσεται
 πλευραῖσιν ἀρτίκολλος, ὥστε τέκτονος,
 χιτῶν ἄπαν κατ' ἄρθρον ἡλθε δ' ὁστέων

had previously directed'. Compare the instructions given in *v. 604—609.*

760 *ἔχων*] 'twelve oxen without blemish which he had brought with him'. Three other interpretations have been suggested for the epithet *ἐντελεῖς*, (i) 'full grown', (ii) and less probably, 'complete in number', and (iii) 'entire' bullocks, as distinguished from oxen. For the expression *συμμιγῇ βοσκήματα*, see note on *ἡμέρᾳ ταυροσφάγῳ* (*v. 609*). Mr Shilleto, I believe, understood *ὅμοι* in this passage as implying 'nearly', 'about', in which sense it would be a *ἀπαξ λεγόμενον* in Tragedy. But 'a hundreded taken as a whole', is the simple and more natural meaning of the word, for which compare *Aj. 722*, and Dem. *Fals. Leg.* p. 390, § 171.

763 καὶ πρῶτα μὲν] 'and first of all my hapless sire in the blitheness of his heart, proud as he was of ornament and robe, commenced his prayer. But soon as the blood-red flame blazed up from the holy sacrifice and from the resinous pine, the sweat rose on his skin

and to his side the vestment folds itself o'er every limb, close-cleaving like some sculptor's work'.

For the omission of the preposition with *σεμνῶν δρυῶν*, the first of the two genitives, cf. *Oed. Tyr.* 734 *ἐς ταντὸ Δελφῶν κάτο Δαυλᾶς ἀγει.* *'Οργίων*, as in the corresponding passage of the *Antigone* (1013) *φθίνοντ' αὐγῆμα δρυῶν μαντεύματα*, denotes the actual sacrifice rather than the sacrificial rites which is the ordinary meaning of the word. Although it is usual to explain the epithet *αἰματηρὰ* as transferred to *φλὸξ* from *δρυῶν*, it is perfectly within the license of poetry to speak of the flame itself as 'red-dyed with the blood of the victims', just as in *Antig.* 123 we have the phrase *τεκάενθ' Ἕφαιστον*.

768 *τέκτονος*] The word is used of a sculptor in Eur. *Ale.* 349. I have adopted the punctuation which connects the phrase *ἄπαν κατ' ἄρθρον* most closely with the verb *προσπτύσσεται*, and Hermann is doubtless right in regarding the genitive *τέκτονος* as independent of the adjective *ἀρτίκολλος*.

ἀδαγμὸς ἀντίσπαστος ἔτι φοινίας 770
 ἔχθρᾶς ἔχιδνης ἵὸς ὡς ἐδαίνυτο.
 ἐνταῦθα δὴ βόησε τὸν δυσδαίμονα
 Λίχαν, τὸν οὐδὲν αἴτιον τοῦ σοῦ κακοῦ,
 ποίαις ἐνέγκοι τόνδε μηχανᾶς πέπλον
 ὃ δὲ οὐδὲν εἰδὼς δύσμορος τὸ σὸν μόνης 775
 δώρημ' ἔλεξεν, ὥσπερ ἦν ἐσταλμένου.
 κάκενος ὡς ἤκουσε καὶ διάδυνος
 σπαραγμὸς αὐτοῦ πλευμόνων ἀνθήψατο,
 μάρψας ποδός νιν, ἄρθρον γὲ λυγίζεται,
 ρίπτει πρὸς ἀμφίκλυστον ἐκ πόντου πέτραν 780
 κόμης δὲ λευκὸν μυελὸν ἐκραίνει, μέσου

770 ἀδαγμὸς] for which the MSS give ὀδαγμός, 'a convulsive aching of the bones'. In the succeeding verses I have followed Hermann and Professor Campbell who retain the full stop after ἐδαίνυτο, 'one would have thought it was the poison of the fell hydra that feasted on his flesh'. Prof. Paley however objects so strongly to this rendering that he prefers with Wunder the alternative punctuation, *ἔτι φοινίας ἔχθρᾶς ἕχιδνης ὡς ἐδαίνυτο*, accepting the difficulty that Hyllus did not at the present time know the character of the poison.

772 βόησε] Prof. Campbell, *βόησε Herm., Wund. and Dind.* For other examples of the omission of the augment in hurried narration cf. *Oed. Col.* 1624 *θώξει αὔτοί, and γοῦντο δ' εὐράς* (*Oed. Tyr.* 1249).

774 πολαῖς ἐνέγκοι] '(asking) with what treacherous intent he had brought that robe'. For the construction *τὸ σὸν μόνης*, cf. v. 485. 'Ποτερ ἦν ἐσταλμένον, 'as in fact his orders were'. In v. 778 Hermann follows the *Cod.*

Par. in reading *πλευμόνων* in place of *πλευμόνων*. A passage in the *Ranæ* of Aristophanes (473—476) is to all appearance a parody of the lines before us.

779 λυγίζεται] 'where the ankle-joint plays in the socket'. 'Αμφίκλυστον ἐκ πόντου, 'washed by the sea on either side', though the words *ἐκ πόντου* are in reality independent of the adjective, and mean no more than 'on the side of', 'in the direction of' the sea. The MSS give *μυττεῖ*, a form which Hermann rightly rejects as indefensible in connexion with the context.

781 ἐκραίνει] 'and the white brain he dashed like raindrops from amid the hair, the contents of the skull being scattered abroad and blood therewith'. I have adopted the interpretation ordinarily given of this difficult passage, except in the case of the words *μέσου κρανὸς κ.τ.λ.* which are explained by the majority of the editors as an unusually bold zeugma: 'the skull being (split in twain) and the blood scattered therewith'. Prof. Paley understands *μέσου κρανὸς* to mean

κρατὸς διασπαρέντος ἀλματός θ' ὁμοῦ.
 ἥπας δ' ἀνευφήμησεν οἰμωγῆ λεώς,
 τοῦ μὲν νοσοῦντος, τοῦ δὲ διαπεπραγμένου.
 κούδεις ἐτόλμα τάνδρὸς ἀντίον μολεῖν 785
 ἐσπάτο γὰρ πέδονδε καὶ μετάρσιος,
 βοῶν, ἔνζων ἀμφὶ δ' ἐκτύπουν πέτραι.
 Λοκρῶν δρειοι πρῶνες Εὐβοϊας τ' ἄκραι.
 ἐπεὶ δ' ἀπέπτε, πολλὰ μὲν τάλας χθονὶ⁷⁸⁶
 ρίπτων ἑαυτόν, πολλὰ δ' οἰμωγῆ βοῶν, 790
 τὸ δυσπάρευνον λέκτρον ἐνδατούμενος
 σοῦ τῆς ταλαινῆς, καὶ τὸν Οἰνέως γάμον
 οἶον κατακτήσαιτο λυμαντὴν βίου,

'bone from the middle of the skull', a translation which is to some extent confirmed by the phrase *δυτέων ριγέντων* in the corresponding passage of Eur. *Troad.* 1173—1177. With the exception of the words *ἀλματός θ' ὁμοῦ*, no portion of the text is, in Hermann's opinion, open to objection. Brunck however rewrites the couplet thus:

κρατὸς δὲ λευκὸν μνελὸν ἐκρατεῖν μέσου,
 διασπαρέντος ἀλματός, κόμης θ' ὁμοῦ.

783 ἀνευφήμησεν] According to Hesychius the verb is simply an equivalent for *ἀνψώσειν*, 'all the people raised an exceeding bitter cry for the one that was suffering and the other that was slain'. Hermann however would press the full force of the compound, 'asked pity of Heaven', for which see note on *εὐφημίαν* in v. 178. The dative *οἰμωγῆ* is added in the present instance and again with *βοῶν* in v. 790 for the purpose of strengthening the force of the verb.

786 ἐσπάτο] 'for he was writhing in convulsions, now prostrate, anon bounding into the air'. In v. 790, Mr Shilleto is in favour of the frequentative *ριπτᾶν*, a form which Hermann mentions with approval though he retains in his text the manuscript reading *ρίπτων*. For the combination of *ἀπέπτε* with a participle, 'wearyed out with flinging himself on the ground', cf. Xen. *Anab.* V. I. 2, *ἀπέρηκα συσκεναζόμενος*.

791 ἐνδατούμενος] 'cursing his illstarred union'. The primary meaning of this remarkable verb is to 'divide', as in the well-known passage of Aesch. *Sept. c. Thet.* 574. Next we find it used in the force of to 'speak of in divisions', 'pick to pieces' (like *διασύνειν* in Demosthenes) whether in a good sense (as in Aesch. *apud Plat. Rep.* II. 383 B), or in a bad one, as in the present instance. It occurs also in Eur. *Herc. Fur.* 218, where it means either 'to scatter', or else 'to revile' if the accusative be taken as a cognate, and again in *Oed. Tyr.* 205 apparently in the

τότ' ἐκ προσέδρου λιγνύθει διάστροφον
οὐφθαλμὸν ἄρας εἰδέ μ' ἐν πολλῷ στρατῷ 795
δακρυρροοῦντα, καὶ με προσβλέψας καλεῖ,
ῳ πᾶι, πρόσελθε, μὴ φύγης τούμον κακόν,
μηδὲ εἴ σε χρὴ θανόντι συνθανεῖν ἐμοὶ·
ἄλλ' ἀρον ἔξω, καὶ μάλιστα μὲν μεθὲς
ἐνταῦθ' ὅπου με μή τις δψεται βροτῶν· 800
εἰ δὲ οἴκτον ἰσχεις, ἀλλά μ' ἔκ γε τῆσδε γῆς
πόρθμευσον ὡς τάχιστα, μηδὲ αὐτοῦ θάνω.
τοσαῦτ' ἐπισκῆψαντος, ἐν μέσῳ σκάφει
θέντες σφε πρὸς γῆν τήνδ' ἐκέλσαμεν μόλις
βρυχώμενον σπασμοῖσι. καὶ νιν αὐτίκα 805
ἡ ζῶντ' ἐσόψεσθ, ἡ τεθνηκότ' ἀρτίως.
τοιαῦτα, μῆτερ, πατρὶ Βουλεύσασ' ἐμῷ

sense of to 'scatter', though some of the commentators on the passage would understand it in its later meaning, 'I would faint celebrate'. In the present instance the verb is peculiarly appropriate, if in the words which follow (*λυμαντὴν Βίου*) we find a special allusion to the name Deianira (*δήιος, δήιρος*).

794 ἐκ προσέδρου λιγνύθει] 'from the altar-smoke which hung around him'. I prefer the above to the explanations which are suggested by the scholiasts, one of whom understands it of the darkness of approaching death, the other of the smoke which rose from the persona of Heracles. Prof. Paley renders the passage as follows: 'after the smoke that had settled over him had passed away'.

799 ἀρον ἔξω] 'take me from this place, and, if it may be, leave me where no eye of man shall behold me'. This use of the indefinite *μη* is a favourite one

with Sophocles, as the same phrase occurs again in *Aj.* 659 and *Oed. Tyr.* 1412, with which compare ἐνθα μὴ τις εἰσθοι in v. 903 of the present play.

801 εἰ δὲ οἴκτον ἰσχεις] 'or if your pity is too deep for that', i. e. if you compassionate me too much to leave me where I shall die alone. The ordinary rendering, 'if you have any pity', appears to me quite inadequate to bring out the contrast which is intended between the two clauses of the sentence: μάλιστα μὲν...εἰ δὲ οἴκτον ἰσχεις.

802 θάνω] This use of the hortative subjunctive in the singular is extremely rare except after verbs like φέρε etc. Cf. Eur. *Hipp.* 569, 1354; *Herac.* 559, and *Her. Fur.* 1058.

803 τοσαῦτ' ἐπισκῆψαντος] 'when he had thus conjured us, we placed him in the centre of a boat and have brought him to this land at last, moaning in pain'.

807 τοιαῦτα] Emphatic: 'such,

καὶ δρῶσ' ἐλήφθης, ὡν σε ποίνιμος Δίκη
 τίσαιτ' Ἐρινύς τ' εἰ θέμις δ', ἐπεύχομαι·
 θέμις δ', ἐπει τοι τὴν θέμιν σὺ προῦβαλες, 810
 πάντων ἄριστον ἄνδρα τῶν ἐπὶ χθονὶ¹
 κτείνασ', ὅποιον ἄλλον οὐκ ὅψει ποτέ.

ΧΟ. τί σύν' ἀφέρπεις; οὐ κάποιοιθ' ὁθουνέκα
 ξυνηγορεῖς συγώστα τῷ κατηγόρῳ;
 ΤΛ. ἔπειτα ἀφέρπειν. οὐρος ὀφθαλμῶν ἐμῶν 815
 αὐτῇ γένουιτ' ἀπωθεν ἐρπούσῃ καλῶς.
 δύκον γὰρ ἄλλως ὄνόματος τί δεῖ τρέφειν
 μητρῶν, ἥτις μηδὲν ὡς τεκοῦσα δρᾶ;
 ἀλλ' ἐρπέτω χαίρουσα· τὴν δὲ τέρψιν ἦν
 τῷ μῷ δίδωσι πατρὶ, τὴνδ' αὐτὴ λάβοι. 820

mother, are the schemes and acts of which you have been proved guilty towards my father, and for them may retributive Justice and the Avenger punish you, and, if it is lawful, I add my curse. And lawful it surely is, since you first flung all law to the winds, when thus you slew the noblest man that trod this earth, the like of whom thou wilt never see again'.

The word Ἐρινύς in v. 809 is peculiarly applicable as denoting especially the Avenger of Blood in cases where the guilt lay with members of the family.

For ποίνιμος Δίκη, cf. *Aj.* 843, 1390. I can see no great objection to the use of the phrase θέμις προῦβαλες in the sense of the Latin *ius et fas prouicisti*, though Wunder suggests in its place the extremely weak alternative *τὴν ἔριν σὺ προῦβαλες*. If we accept the reading of the text there can be little question that the above is the correct interpretation rather than 'you gave me this right', which has

been proposed by some of the commentators.

813—820. *Deianira retires in silence.*

814 [ξυνηγορεῖς] Used in its legitimate sense as opposed to ξυνδικεῖται, ξυνῆγος being in technical language the counsel for the prosecution, as ξύνδικος on the other hand is the counsel for the defence.

816 καλῶς] καλὸς, Dind. and Prof. Campb., while Hermann follows the MSS in retaining καλῶς. The latter reading is more forcible, and is likewise suggested by the position of the word at the close of the sentence. Observe too the emphatic position of αὐτῇ, 'as wisely of her own accord she passes from my gaze'. In v. 819 the force of χαίρουσα is 'let her go and welcome'.

817 δύκον...μητρῶν] 'what need to cherish the idle dignity of a mother's name for one who acts in no wise as a mother should?'

820 τὴνδ'] τὴν δ' Herm., a

ΧΟ. Ιδ' οἶον, ὃ παῖδες, προσέμιξεν ἄφαρ
 τοῦπος τὸ θεοπρόπον ἡμῖν
 τὰς παλαιφάτου προνοίας,
 ὃ τ' ἔλακεν, δόποτε τελεόμηνος ἐκφέροι
 δωδέκατος ἄροτος, ἀναδοχὰν τελεῖν πόνων 825
 τῷ Διὸς αὐτόπαιδι· καὶ τάδ' ὄρθως
 ἔμπεδα κατουρίζει.
 πῶς γὰρ ἀν ὁ μὴ λεύσσων
 ἔτι ποτ' ἐπίπονον ἔχοι θαυμὰν λατρείαν; 830

reading which I venture to think altogether untenable. It is true that in v. 23 of the play Mr Shilleto proposes ὁ δ' ἀλέγοι in place of the ordinary reading ὁ δὲ λέγοι. But in the present instance any such introduction of δὲ in the apodosis is rendered extremely awkward by the combination of the article and substantive with the previous relative ἣν.

821—860. The most difficult, and apparently the most corrupt passage in the entire tragedy. Subject: *The fulfilment of ancient prophecy.*

προσέμιξεν] For προσμίξει in the sense of ‘to approach’, cf. *Phil.* 106, and *Eur. Or.* 1290, τοδὶ βοηθόμῳ μέλαθρα προσμίξει, and for the general idea of the passage see Hom. *Od. I.* 507, ὁ πόποι, ἢ μᾶλα δῆ με παλαιφάτα θέσφαθ’ ἵδειν.

824 δέ τ’ ἔλακεν] Herm., Wund. and Prof. Campb., who understand δέ θεός as the nominative of the sentence to be supplied from the adjective θεοπρόπον. Mr Shilleto, I believe, was in favour of reading δέ (i. e. δέ, the Homeric neuter of δοτε), while others, who agree with him in regarding the relative as the nominative to ἔλακεν, prefer to

understand τε as the simple copula. For ἐκφέροι in a neuter sense, compare the phrase ἐς ὄρθον ἐκφέρειν (*Oed. Col.* 1424). The substantive ἄροτος, which here and in v. 69 of the play is regarded by Hermann as equivalent to ἀναδοχής, is more forcible in both cases in its legitimate sense of ‘ploughing’ (i. e. seed time).

825 ἀναδοχὰν τελεῖν] ‘would close his succession of toils’. The above is the rendering of Hermann who objects to the explanation of ἀναδοχάν as an equivalent for ἀνακωχήν. Tr. ‘Behold, maidens, how on a sudden that warning hath been realised which was declared to us by divine foreknowledge of old, and which said that, when the twelfth seed-time should be closing with its tale of months complete, it would end his succession of labours for the true-born son of Zeus. And now it is duly and unerringly waiting all this to its fulfilment’. “Ἄροτος, in the general sense of time, is usually understood to be the nominative to κατουρίζει. I would rather suggest δέ θεός, which is easily supplied from the opening of the chorus. I have given to the preposition in κατουρίζει its

εἰ γάρ σφε Κενταύρου φονίᾳ νεφέλᾳ
χρέι δολοποιὸς ἀνάγκα
πλευρὰ προστακέντος ἵν,
ὅν τέκετο θάνατος, ἔτεκε δ' αἰόλος δράκων,
πῶς δδ' ἀν δέλιον ἔτερον ἢ ταῦν ἴδοι, 835
δεινοτάτῳ μὲν ὑδρας προστετακὼς
φάσματι, μελαγχαίτα τ'
ἄμμιγά νιν αἰκίζει

usual force of ‘bearing to some haven’ i.e. to completion: but it is possible, as Prof. Paley suggests, that it may signify no more than ‘bearing on the gale of fortune’.

831 *φονίᾳ νεφέλᾳ*] The real difficulty of the chorus commences with these words which are apparently genuine, though in the majority of the mss they are found in the nominative, while the *Cod. Par.* gives *κερταῖρω φονίας νεφέλας*. They have been variously explained to mean (i) ‘the fine-spun robe of death’, *Wakefield*, (ii) ‘the filmy vapour’, Prof. Paley, (iii) ‘the cloud of death’, Hermann, who compares the phrase *θαύδητον μέλαν νέφος* which occurs in Hom. *Il.* II. 350, *Od.* Δ. 180. In the words *δολοποιὸς ἀνάγκα*, ‘inevitable craft’, the allusion in Hermann’s opinion is rather to the treachery of the Centaur than to the scheme devised by Deianira. We may, I think, go a step further back, and understand *ἀνάγκα* as a direct reference to the Nemesis of Heaven. ‘For if the fatality working its will by treachery enfolds him in the Centaur’s mist-like shroud, as the poison melts into his side which death begat, which was engendered of the writhing snake —how, I ask, can this man live

to see another sun?’ Prof. Paley differs from Hermann in his interpretation of the words *δολοποιὸς ἀνάγκα*, which he refers to Deianira and understands to mean, ‘the strait that led her into using craft’.

837 *φάσματι*] is retained by Hermann, Shilleto and Prof. Campbell, while in place of it Wunder suggests *νάματι*, Wakefield *στράγματι*, and a scholiast appears to have read *ὑφάσματι*. There is however no difficulty in understanding *φάσματι υδρας* as equivalent in sense to *ὑδρα* on the analogy of the phrase *φάσμα ταύρου* which occurs in v. 509 of the play.

840 *Νέσσου θ'*] These words, together with the preposition *τῷ* which follows them, are bracketed by Prof. Campbell. Hermann adopts a less violent alteration of the manuscript reading by introducing *ὑποφόνα* as one word and at the same time rejecting the phrase *Νέσσου θ'* as the addition of some copyist, who thought the genitive *μελαγχαίτρα* required explanation.

For the word *μελαγχαίτρα* itself Hermann compares the phrase *μελαγχαίτην Μήτραν* (Hes. *Scut.* 186), and the epithet *δασυτέρουν* in v. 557 of the present play. It is however extremely questionable whether

[Νέσσου θ'] ὑποφόνια δολόμυθα κέντρ' ἐπι-
ζέσαντα. 840

ων ἦδ' ἀ τλάμων ἄσκνον
μεγάλαν προσορώσα δόμοις βλάβαν
νέων ἀσσόντων γάμων τὰ μὲν *οὐδαμὰ
προσέβαλεν, τὰ δ' ἀπ' ἀλλόθρου
γνώμας μολόντ' ὀλεθρίασι συναλλαγαῖς 845
ἢ που ὀλοὶ στένει,
ἢ που ἀδινῶν χλωρὰν
τέγγει δακρύων ἄχναν.

the use of *μελάγχατα* without the article is admissible in place of a substantive, a difficulty which has led Wunder to rewrite the passage thus: *θηρὸς δλοφῷα κέντρ' ἐπιέσοντα*. The general sense is no doubt as follows: 'while at the same time the murderous stings caused by the crafty advice of the monster with the swarthy mane rise on his skin with torturing heat'.

δολόμυθα κέντρα] i.e. *κέντρα* ἐν δολιων μύθων γυρόμενα. Hermann in the following note suggests a different interpretation of the words: 'Duplicem memorat dolorem Herculis, alterum corporis ex vi veneni; alterum animi, ex eo, quod caedem Nesi luit dolo, quo is Deianiram decepserat'. But how is this consistent with the fact that Heracles is in ignorance at the present time that his sufferings are due to the machinations of the Centaur (cf. v. 1141)?

841 *δοκνον* *δοκνος* *Dind.* and *Wund.*, but the accusative, which is the reading of the MSS. is retained by Herm., Prof. Campb. and the majority of the editors. For *νέων* in v. 843 the *Cod. Par.* gives *νέον* as an ad-

verb with the following explanation, *νέον δισσόντων*, i. e. *νεωστὶ προσβαλλόντων*. For v. 844, the manuscript reading *προσέβαλεν* (in the sense of *συνήκεν*) is accepted by all the editors with the exception of Wunder who introduces in place of it *προσλαβεν*. Tr. 'Whereof our unhappy mistress, beholding at the doors of her palace a mighty pressing calamity from the new marriage that was impending, in no wise comprehended part: while part that has come upon her by an enemy's advice and by a fatal reconciliation she now doubtless bemoans, shedding the while the fresh dew of fast-falling tears'.

The dative *δομοστὶ* I prefer to govern by the preposition in *προσορώσα*, which is otherwise otiose: others make it dependent on *δισσόντων*.

845 *συναλλαγαῖς*] The rendering which I have adopted is the one preferred by Professor Paley and the late Mr Shilleto. I understand it to mean the reconciliation between the Centaur and Deianira: Prof. Paley, however, explains it of the expected reunion of Heracles with Deianira. Others, comparing *Oed.*

ἀ δέ ἐρχομένα μοῖρα προφαίνει δολίαν καὶ με-
γάλαν ἄταν

851

ἔρρωγεν παγὰ δακρύων,
κέχυται νόσος, ὡς πόποι, οἶον
τάναρσίων οὕτω ἀγαλειτὸν Ἡρακλέους
ἐπέμολε πάθος οἰκτίσαι.†

855

ἴω κελαινὰ λόγχα προμίχου δορός,
ἄ τότε θοὰν νύμφαν
ἄγαγες ἀπ' αἰπεινᾶς

Col. 410, would render it 'issues'; while in *Oed. Tyr.* 34 the force of the substantive is apparently 'interventions'.

851 προφαίνει] 'while the fate that is coming to the house foreshadows the issue of a great and treacherously wrought woe'. The epithet δολίαν clearly points to the advice of the Centaur, and accordingly the substantive δολός, which I have preferred to take in its more general sense, is by others rendered 'mistake'.

852—855. ἔρρωγεν ... οἰκτί-
σαι] Prof. Campbell follows Hermann in his reading and arrangement of this passage with the single exception that he retains the original order of the words ἀγαλειτὸν Ἡρακλέους, which Hermann transposes to suit the requirements of the metre.

For ἐπέμολε in v. 855 the MSS as a rule give ἀπέμολε. The alteration was adopted by Hermann from the edition of Trichilius. The text is I think manifestly corrupt both as regards the construction of the genitives δακρύων and Ἡρακλέους, and the combination of ἀγαλειτὸν with πάθος. The passage has been conjecturally emended as follows, the epithet ἀγαλειτὸν

clearly suggesting that some omission must be made good:

(i) by Wunder, who needlessly replaces οἰκτίσαι by the less poetic αἰλίσαι,

...οἷος δαρποίων

οὕτω Ζηρὸς κύρος
ἀγαλειτὸν ἐπέμολε πάθος
αἰλίσαι,

(ii) by Dindorf,

...οἷος ἀναρσίων

οὕτω Ζηρὸς κέλωρ' ἀγαλει-
τὸν
ἐπέμολε πάθος οἰκτίσαι.

If the text is to be accepted as genuine, it must be translated something as follows: 'A well-spring of tears has burst forth, a malady hath spread over him, O Heavens, the like of which no farfamed suffering that Heracles incurred at the hands of his foes erst visited him to call forth our pity'.

856 κελαινὰ] It is difficult to believe that this is more than a poetic epithet or that it represents all that Hermann claims for it in his note: κελαινὴ vocat λύγχην propter funestum belli istius eventum. Translate rather: 'Ah me for the dark-gleaming point of his champion spear that erst from Oechalia her mountain home brought us by right of war Iole, no loitering bride! And

τάνδ' Οίχαλίας αἰχμῆ

ἀ δ' ἀμφίπολος Κύπρις ἄναυδος φανερὰ τῶνδ'

ἐφάνη πράκτωρ.

ΧΟΡ. ΗΓΕΜ. πότερον ἐγώ μάταιος, ἢ κλύω τινὸς 863
οἴκτου δί' οἴκων ἀρτίως ὄρμωμένου;

τέ φημι;

865

ἡχεῖ τις οὐκ ἀσημον, ἀλλὰ δυστυχῆ
κωκυτὸν εἴσω, καὶ τι καινίζει στέγη.

ξύνεις δὲ

τήνδ' ὡς ἀγήθης καὶ συνωφρυωμένη

χωρεῖ πρὸς ἡμᾶς γραῖα σημαίνουσά τι. 870

she of Cyprus, who waits on all love, hath now been clearly proved the silent worker of this deed'. The epithet *ἄναυδος* is peculiarly appropriate, as it had been the intention of Heracles to keep his love for Iole a secret from Deianira.

861—898. *A cry from the interior of the palace is followed by the appearance of Deianira's nurse, who in broken words announces the death of her mistress.*

865 τέ φημι;] 'what do I say?' Prof. Campbell retains this reading, in place of which Hermann and Wunder have adopted τέ φημι; 'am I right?', comparing the phrase λέγω τέ; (*Oed. Tyr.* 1475). It is to be noticed however that in the particular passage of the *Tyrannus* to which they refer the very expression we are considering occurs only two lines before in the selfsame speech, where it would be almost impossible to render it in the manner they propose. In the majority of the editions the entire passage (861—870) is assigned to the Chorus, and Prof. Campbell follows this arrange-

ment. Brunck however regards the Chorus as speaking in two divisions, while in Hermann's edition the passage is given to the three leading members of the Chorus, each of whom delivers a sentence in turn. An obvious objection to the latter arrangement is the partition between two speakers of a complete sentence like the following: β. ξύνεις δὲ

ά. τήρδ', ὡς ἀγήθης καὶ συνωφρυωμένη κ.τ.λ.

866 οὐκ δογμον] 'some one is uttering within no doubtful wail but one of evident grief, and the house is on the eve of some new disaster'. For *καινίζειν*, compare the following passages: Aesch. *Agam.* 1038 *καινίσον* ζυγόν, 'hansel the yoke', *Choeph.* 483 *μέμνησο δ' ἀμφιβληστρον* ὡς *ἐκαίνισαν*, and Eur. *Tro.* 389, *εἴχας ὡς ἐκαίνισας θεῖν*. To judge from the above quotations, the literal sense of the verb will be as follows: 'the house is working some change'.

869 *αἴθης*] is displaced by Wunder in favour of the tasteless epithet *ἀγήθης*, 'Mark you

- ΤΡ. ὡς παῖδες, ὡς ἄρ' ήμιν οὐ σμικρῶν κακῶν
ἡρξεν τὸ δῶρον Ἡρακλεῖ τὸ πόμπιμον.
- ΧΟ. τί δ', ὡς γεραιά, καινοποιηθὲν λέγεις;
- ΤΡ. βέβηκε Δηγάνειρα τὴν πανυστάτην
οδᾶν ἀπασῶν ἐξ ἀκινήτου ποδός. 875
- ΧΟ. οὐ δή ποθ' ὡς θανοῦσα; ΤΡ. πάντ' ἀκήκοας'
- ΧΟ. τέθνηκεν ή τάλαινα; ΤΡ. δεύτερον κλύεις.
- ΧΟ. τάλαιν' ὄλεθρά, τίνι τρόπῳ θανεῖν σφε φήσ;
- ΤΡ. σχετλιώτατα πρός γε πρᾶξιν. ΧΟ. εἰπὲ τῷ μόρῳ,
γύναι, ξυντρέχει. 880
- ΤΡ. αὐτὴν διητστωσε.

aged woman how with unwonted look and knitted brows she approaches us to tell some news'. The adjective *πόνιτμον* (*v. 872*) occurs in a passive sense in Eur. *Hipp.* 579.

873 καινοποιηθὲν] In place of this verb, the formation of which is contrary to analogy, Prof. Paley suggests *καινόν, ἢ τόθεν λέγεις*; Compare however the form *χειροποιεῖται* in *v. 891*. In the lines which follow the words *ἐξ ἀκινήτου ποδὸς* are, in Wunder's opinion, added to qualify the boldness of the statement, and to explain the metaphor. The phrase is probably adopted, as are so many of Shakspere's, from the language of ordinary life. 'Deianira has gone her last journey, albeit without stirring a step'. For *οὐ θῇ ποτε*, cf. *Elec.* 1202.

878 τάλαιν' ὄλεθρα] 'O sadly lost! how sayest thou she died?' The text which follows is unsatisfactory, though no variants of importance are found in the MSS. Wunder adopts *ἄλσοτα* for *σχετλιώτατα*, which is pure conjecture, while Hermann, who is followed by the late Mr Shilleto, suggests *σχετλιψ τὰ πρός γε*

πρᾶξιν 'miserably in the circumstances of her end'.

881 αὐτὴν διητστωσε] 'she destroyed herself.' Various readings and explanations have been proposed of the lines which follow, amongst the most important of which is the substitution of *αἰχμᾷ* for *αἰχμὰν* by Hermann, the dative being suggested by *αἰχμὰ* which appears in the edition of Triclinius. 'Was it rage, or what frenzy was it that destroyed her with the point of the fatal weapon?' For *ξυνέλε* in this sense, cf. Hom. *Illiad.* II. 740: *ἀμφοτέρας δ' ἔφρυς σύνελεν λίθος*. On the other hand, if we retain the accusative *αἰχμὰν* with Dind., Wund. and Prof. Campb., the difficulties of the passage are vastly increased, as there is no other example in Sophocles of *αἰχμῆ* in the sense of 'life', while the construction, which is already confused, (*τὶς θυμός, η̄ τίνεις νόσος—ξυνέλε*) can scarcely be forced to admit the following rendering: 'was it anger or what malady that caused her to take up the point of the deadly weapon?' To avoid this obvious difficulty Wunder rewrites the

- ΧΟ. τίς θυμός, ή τίνες νόσοι—
 τάνδ' αἰχμῷ βέλεος κακοῦ
 ξυνεῖλε; πῶς ἐμήσατο,
 πρὸς θανάτῳ θάνατον 885
 ἀνύσασα μόνα; ΤΡ. στονόεντος ἐν τομῇ σιδάρου.
- ΧΟ. ἐπεῖδες, ὡς ματαία, τάνδ' ὑβριν;
 ΤΡ. ἐπεῖδον, ὡς δὴ πλησία παραστάτις.
- ΧΟ. τίς ἡν; πῶς; φέρ' εἰπέ. 890
 ΤΡ. αὐτὴ πρὸς αὐτῆς χειροποιεῖται τάδε.
- ΧΟ. τί φωνεῖς; ΤΡ. σαφηνῆ.
- ΧΟ. ἔτεκεν ἔτεκεν μεγάλαν
 ἀ νέορτος ἄδε νύμφα
 δόμοισι τοῖσδ' Ἐρινύν. 895
- ΤΡ. ἄγαν γε μᾶλλον δ', εἰ παροῦσα πλησία

passage thus:

ΤΡ. Δῆτη νν ἡστωσε.

ΧΟ. θυμὸς ή νόσοι;
 ΤΡ. τάνδ' αἰχμὰν βέλεος κακοῦ
 ξυνεῖλε.

885 τῶς ἐμήσατο] A pause of some kind, although not necessarily a note of interrogation, should be marked after ἐμήσατο, as, in point of construction, the participle ἀνύσασα is added as an afterthought. ‘How did she contrive it, effecting death upon death when there was none to help her?’ The substantive τομῇ is found in this sense in Eur. *Elec.* 186.

888 ἐπεῖδες] Dindorf, Wunder, Linwood and (in his last edition) Hermann give μάταις, while by the introduction of the pronoun they convert the line into an iambic: ἐπεῖδες, ὡς μάταις, τῆρε τὴν υβριν; Cf. v. 864, in which we have already had μάταιος as an adjective of two terminations. In Thucydides,

Xenophon, and the Tragic poets, the verb ἐπεῖδει may frequently be rendered ‘to live to see’, usually though not necessarily in reference to some calamity. The epithet μάταιος points of course to her folly in not interrupting the deed.

890 τίς ἦν; πῶς;] τίς ἦνει; Wund., but the text is satisfactory, as we have only to understand υβρις from the previous line, ‘of what sort was it? how was the deed done?’ In v. 892 the word σαφηνῆ, ‘the plain truth’, is clearly the answer of the nurse, Wunder alone of all the editors assigning it to the Chorus.

896 μᾶλλον δ'] Taken in close connexion with κάρτα which follows the comparative is apparently superfluous, and it has been proposed in consequence to render the passage thus, ‘rather I would say, had you stood by to witness it, you would greatly

ἔλευσσες οἵ' ἔδρασε, κάρτ' ἀν φύτισας.
 ΧΟ. καὶ ταῦτ' ἔτλητ τις χεῖρ γυναικεία κτίσαι;
 ΤΡ. δεινῶς γε πεύσει δ', ὥστε μαρτυρεῖν ἐμοί.
 ἐπεὶ παρῆλθε δωμάτων εἴσω μόνη, 900
 καὶ παῖδ̄ ἐν αὐλαῖς εἰδε κοῖλα δέμνια
 στοριύνθ̄, ὅπως ἄψορρον ἀντώη πατρί,
 κρύψασ' ἔαυτὴν ἔνθα μή τις εἰσίδοι,

have pitied her'. I am inclined however to prefer Hermann's explanation who regards κάρτ' ἀν φύτισας as a combined phrase, to which the comparative μᾶλλον adds a distinct idea. 'Too true, yet all more certainly, had you been there to see it, would you indeed have pitied her'.

898 καὶ ταῦτ' ἔτλη] This and the following line are regarded as spurious by Hermann on the ground that they are a comment upon facts of which the Chorus are at present in ignorance. The criticism is perhaps a little far-fetched, as ταῦτα may mean no more than the general fact of Deianira's suicide, of which the Chorus have already been informed.

The text is no doubt open to minor objections, e.g. the presence of *tis*, for which Wunder proposes *τοι*, and the use of the rare verb *κτίσαι*, for which compare *Oed. Col.* 715 and *Antig.* 1101, where however it is employed in its legitimate sense.

899—946. *An account of Deianira's death.* [The student should compare with the following narrative the description of Dido's death in the fourth Aeneid which recalls it in many important particulars.]

900 παρῆλθε] γαρ ἦλθε Dind., Wund., while Hermann and Prof.

Campbell retain the reading of the text in accordance with the MSS. As a matter of fact, we often find the particle omitted before a speech which is simply explanatory of a former statement. Supposing Hermann to be right in his rejection of the previous verse, we should obtain an additional argument in favour of παρῆλθε, as the omission of the connecting particle would be less liable to objection in the opening line of a speech. For this use of παρελθεῖν see Prof. Paley's note on Eur. *Med.* 1137.

901 κοῖλα δέμνια] 'draping the hollow couch'. The epithet κοῖλα, to which Wunder takes needless exception, means no more than 'soft', 'yielding to the pressure of the body'.

902 ἄψορρον ἀντώη] 'that he might go back to meet his father'. Wunder regards these words as spurious. They are however sufficiently explained, if we suppose that the couch was intended as a litter for the conveyance of Hercules. In the verse which follows the verb *εἰσίδοι* is usually regarded as the optative of indefinite frequency: 'wherever she was completely out of sight'. The idea of frequency however is out of place in the present passage, which requires simply the potential optative, employed as usual in the

βρυχάτο μὲν βωμοῖσι προσπίπτουσ' ὅτι
γένοιτ' ἐρήμη, κλαῖε δ' ὄργάνων ὅτου 905
ψαύσειεν οἰς ἐχρῆτο δειλαία πάρος·
ἄλλῃ δὲ καλλη δωμάτων στρωφωμένη,
εἴ του φίλων βλέψειεν οἰκετῶν δέμας,
ἔκλαιεν ή δύστηνος εἰσορωμένη,
αὐτῇ τὸν αὐτῆς δαίμον' ἀνακαλουμένη 910
καὶ τὰς ἄπαιδας ἐς τὸ λοιπὸν οὐσίας.
ἐπεὶ δὲ τῶνδ' ἐληξεν, ἔξαιφνης σφ' ὁρῶ

subordinate clause to suit the historic tense in the principal sentence: 'she hid herself where none might behold her'.

904 [βρυχάτο...κλαῖε] For the omission of these augmenta, see note on *βόησε* (v. 772).

The optatives *ψαύσειεν* (906) and *βλέψειεν* (908) are frequentative: 'and wept whenever she touched any of the household furniture that she had used, poor soul, in former days'. Prof. Paley, in consideration of the word *βωμῶσι* in the previous line, suggests that there is a special reference in *ὅργάνων* to the vessels used in sacrifice. Wunder prints the marks of a lacuna after the present verse.

909 [εἰσορωμένη] For the force of the middle voice, see note on v. 306.

910 [ἀνακαλουμένη] Herm., Linw. and Prof. Campb., ἀγκαλουμένη Dind., ἔγκαλουμένη Wund. who edits *αὐτῇ* for *αὐτῇ* at the commencement of the line. The second of the above readings is most in accordance with the MSS., which apparently give *δαίμονα καλουμένη*. For *ἀνακαλουμένη*, cf. Eur. *Med.* 21, *ἀνακαλεῖ δὲ δεξιᾶς πλοτοῦ*. 'Deploring her own sad fate and the

childless estate that would henceforth be hers'. The epithet *ἄταδας* is usually explained to mean that her children would desert her, as Hyllus had already done, in anger at her crime. Considering however the frequent allusions in Greek poetry to the honour and dignity of childbearing (cf. *Antig.* 815, 918, *Elec.* 164), I can see no objection to the simpler rendering. The plural is the real difficulty, for which Prof. Paley suggests *τῆς δταῖδος....οὐσίας*, the genitive being dependent on *δαίμονα* in the previous line. Hermann's suggestion is altogether remarkable: *καὶ τὰς δπαιδας ἐς τὸ λοιπὸν οὐσίας, duplicitum liberorum futuram rem paternam*, i. e. ex se et Iole susceptorum.

912 [τῶνδ'] i. e. 'this violent grief'. For the construction *λαθραῖσιν δμι' ἐπεσκιασμένη*, cf. v. 156. 'And I with my face close hid within the shade kept watch upon her'. *Στρώδα βάλλουσαν φρη*, 'arranging the bed furniture', *στρώσα φρη* being a periphrasis for *στρώματα*. This is better, I think, than the alternative rendering which couples *στρώσα* with the participle in the sense of 'making smooth'.

τὸν Ἡράκλειον θάλαμον εἰσορμωμένην.
 κάγῳ λαθραῖον ὅμμ' ἐπεσκιασμένη
 φρούρουν ὄρῳ δὲ τὴν γυναικα δεμνίοις 915
 τοὺς Ἡρακλείους στρωτὰ βάλλουσαν φάρη.
 ὥπως δ' ἐτέλεσε τοῦτ', ἐπενθοροῦσ' ἄνω
 καθέζετ' ἐν μέσοισιν εὐναστηρίοις,
 καὶ δακρύων ρήξασα θερμὰ νάματα
 ἔλεξεν, ὡς λέχη τε καὶ νυμφεῖ ἐμά, 920
 τὸ λοιπὸν ἥδη χαλρεθ', ὡς ἔμ' οὕποτε
 δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνήτριαν.
 τοσαῦτα φωνήσασα, συντόνῳ χερὶ¹
 λύει τὸν αὐτῆς πέπλον, γῇ χρυσῆλατος
 προύκειτο μαστῶν περονίς, ἐκ δ' ἐλώπισεν 925
 πλευρὰν ἅπασαν ὠλένην τ' εὐώνυμον.
 κάγῳ δρομαλα βᾶσο', δσονπερ ἔσθενον,

919 θερμὰ νάματα] ‘giving free vent to scalding jets of tears’. The phrase λέχη τε καὶ νυμφεῖα in v. 920 is understood by Hermann as a mere periphrasis: by others νυμφεῖα is taken in the sense of θάλαμοι. It is also quite possible that the second substantive is added merely to strengthen the former: ‘My couch, scene of my wedded happiness, henceforth for ever fare thou well!’ Συντόνῳ, in v. 923, is ‘eager’, ‘hasty’, as in Eur. *Bacch.* 872, 1091.

924 γῇ] ‘where a gold-wrought clasp lay in front of the breast’. The majority of the editors, including Dindorf, Wunder and Linwood, have adopted γῇ, the conjecture of Wakefield, in place of φ, which is found in the mss. Prof. Campbell follows Hermann in retaining the manuscript reading. The verb ἔξελωπισεν in v. 925 is a ἀπάξ λεγόμενον.

927 δσονπερ ἔσθενον] ‘then I,

running with what speed I could, gave information to the son that she had some design in this’. There is considerable doubt as to the construction of the genitive τεχνωμένης. The scholiast makes it depend on ταῖς, which is scarcely possible, while the majority of the editors, under the leading of Hermann, would take ταῖς both with φράζω and τεχνωμένης, comparing *Oed. Tyr.* 617, and possibly *El.* 1026. It is less awkward, I think, to combine it solely with φράζω in the sense of φράζω περί, a construction of which there are other examples, and which is the explanation suggested by Musgrave, Schaefer, and, I believe, Prof. Paley. Compare in particular v. 1122 of the play, τῆς μητρὸς ἡκω τῆς ἐμῆς φράσων, where, however, some of the commentators would connect the genitive with ἡκω.

τῷ παιδὶ φράξω τῆς τεχνωμένης τάδε.
 κάν φ τὸ κεῖσε δεύρο τ' ἔξορμώμεθα,
 ὁρῶμεν αὐτὴν ἀμφιπλῆγι φασγάνῳ 930
 πλευρὰν ὑφ' ἥπαρ καὶ φρένας πεπληγμένην.
 ἴδων δ' ὁ παῖς φωμαζεν̄ ἔγνω γὰρ τάλας
 τούργον κατ' ὄργην ὡς ἐφάψειεν τόδε,
 δψ' ἐκδιδαχθεὶς τῶν κατ' οἰκον οὔνεκα
 ἄκουσα πρὸς τοῦ θηρὸς ἔρξειεν τάδε. 935
 κανταῦθ' ὁ παῖς δύστηνος οὔτ' ὁδυρμάτων
 ἐλείπετ' οὐδέν, ἀμφὶ νιν γοώμενος,
 οὔτ' ἀμφιπίπτων στόμασιν, ἀλλὰ πλευρόθεν

929 τὸ κεῖσε] Cf. τὸ ἐκεῖθεν
 Δσσος (*Oed. Col.* 505). The
 use of the plural ἔξορμώμεθα sug-
 gests the return of the nurse in
 company with Hyllus.

933 ἐφάψειεν] There is no
 change of nominative, ὄργην re-
 ferring to the angry reproaches
 of Hyllus in vv. 807—812. ‘For
 he knew to his cost that he had
 excited her to this deed by his
 anger against her’. A similar
 use of ἐφάψεω occurs in Eur.
Bach. 778 ἦδη τοῦ ἔγγονος, ώστε
 τοῦ, ἐφάπτεται “Τβρισμα βαχχῶν,
 unless indeed the force of the
 verb in that case is simply
 ‘touches, affects me closely’. Understood thus, the words κατ’
 ὄργην are far more effective than
 if we refer them to Deianira as
 the nominative of ἐφάψειεν,
 ‘that she had done this deed in
 her passion’. Hermann, how-
 ever, is in favour of the latter
 rendering.

936 ὁ παῖς δύστηνος] The
 phrase is usually regarded as a
 solecism, to be remedied by the
 omission of the article, or ex-
 plained by treating the substan-
 tive and adjective as forming a
 combined idea. On the other

hand we may render it as follows :
 ‘thereon the youth—so sad was
 he’, etc.

937 ἐλείπετ' οὐδέν] ‘left no
 lament unuttered’, the accusa-
 tive οὐδέν being directly depend-
 ent on the verb. The alterna-
 tive explanation, by which
 ὁδυρμάτων is combined with
 ἐλείπετο on the analogy of the
 phrases λείπεσθαι τροφῆς, βλοῦ,
 etc., is, I think, out of keeping
 with the perfect simplicity of the
 passage. The force of ἀμφὶ in
 this and the following line is, of
 course, local : ‘he threw himself
 with groans upon the body, and
 with kisses fell upon her face :
 then placing his side beside hers
 he lay there, sighing oft that he
 had thoughtlessly wounded her
 by a cruel imputation and weep-
 ing for that he would now lead
 an orphan life, bereft of both
 his parents, his father and now
 her’.

938 ἀμφιπίπτων στόμασιν] Cf.
 Eur. *Alc.* 404 ὁ σὸς ποτὶ σοὶσι
 πίπτων στόμασιν νεοσσός. Πλευ-
 ρόθεν, for which we should
 naturally have expected πλευρῇ, is
 equivalent to ἐκ πλευρῶν, ‘in
 the direction of her side’, like

πλευρὰν παρεὶς ἔκειτο πόλλ' ἀναστένων,
 ὡς νιν ματαλὸς αἰτίᾳ βάλοι κακῆ, 940
 κλαίων ὁθούνεκ' ἐκ δυοῖν ἔσοιθ' ἄμα,
 πατρός τ' ἔκεινης τ', ὥρφανισμένος βίου.
 τοιαῦτα τάνθάδ' ἔστιν. ὡστ' εἰ τις δύο
 ἦ καὶ πλέον τις ήμέρας λογίζεται,
 μάταιός ἔστιν οὐ γάρ ἔσθ' ἢ γ' αὔριον, 945
 πρὶν εὖ πάθη τις τὴν παροῦσαν ήμέραν.

ΧΟ. *πότερα, πότερ' ἄρ' ἐπιστένω; πότερα τέλεα
 περαιτέρω;

λαῖς χειρὸς 'on the left hand',
 and πρώνηθεν ἔστι ὅτας νεώς (Eur.
Iph. in Taur. 1349). In the Greek
 idiom, as Hermann notices,
 nearness to an object is fre-
 quently expressed by the con-
 verse, i.e. remoteness from it.

940 *αἰτίᾳ βάλοι* i. e. *αἰτίᾳ*
 ἐμβάλοι, Hermann, with which
 compare the phrase *τῷ αἰτίᾳ*
 βαλεῖν (*Oed. Col.* 656), and perhaps
 ὁ *καὶ τῷ αἰτίᾳ βαλώ* (Pind.
Pyth. XII. 31). That *αἰτίᾳ* is the
 dative of the instrument appears
 to me a simpler and more natu-
 ral explanation. See a note on
 the corresponding phrase *αἰσχύνῃ*
 πεσεῖ in v. 597.

942 ὥρφανισμένος *βίου*] ὥρ-
 φανισμένος *βίος*, *Wakef.*, which
 Wunder is perhaps right in
 adopting, although the use of
 the genitive in this connexion is
 capable of defence. I have fol-
 lowed Prof. Campbell in his
 punctuation of the text, by which
 the genitives *πατρός τ' ἔκεινης τ'*
 are placed in apposition with *ἐκ*
δυοῖν. The force of the preposi-
 tion is doubtful. As in the
 phrase *τυφλὸς ἐν δεδορκήστος* it
 may mean, 'after possessing two
 parents', or, combining it more
 closely with the participle, we
 may translate as follows: 'on

the part of two parents he was
 now made an orphan for life'.
 The poetry of the passage is
 lost, I think, by Hermann's
 punctuation, who by removing
 the stop after *ἔκεινης τε* obtains
 the following sense: 'that he
 would be deprived of the society
 of his father and herself'. Add
 to which, the use of *βίον* in this
 connexion is in itself an objection
 to the rendering.

944 πλέονς *τις*] τοι πλέοντος
Wund., πλέοντος *rās Erfurd*, but
 the repetition of *τις* with the
 stronger of the two alternatives
 is altogether in accordance with
 usage. 'Thus stand matters in
 the palace, so that if any one
 calculates on two, or, it may be,
 even more days, he is a fool for
 his pains: for there is no to-
 morrow till one has well passed
 through the present day'.

947—983 *An ode on the sor-
 rows that have befallen the family.
 Meantime the litter which bears
 Heracles is heard approaching.*

πότερα, πότερ ἄρ] πότερ ἄρα
 πρότερ' ἐπιστένω, Herm. and
 Prof. Campb., a line so offensive
 in sound that it is quite impossi-
 ble to regard it as genuine. The
 text I have adopted is based on
 the following reading: πότερα

δύσκριτ' ἔμοιγε δυστάνω.

τάδε μὲν ἔχομεν ὄραν δόμοις, τάδε δὲ μένομεν
ἐπ' ἐλπίσιν. 950

κοινὰ δ' ἔχειν τε καὶ μέλλειν.

στρ. Εἴθ' ἀνεμόεσσά τις

γένοιτο ἔπουρος ἐστιώτις αὔρα,

ἥτις μ' ἀποκισσειν ἐκ τόπων, ὅπως

τὸν Ζηνὸς ἄλκιμον γόνον

μὴ ταρβαλέα θάνοιμε

955

πέτρερ' ἀν ἐπιστένω, which rests on good authority, though Linwood is probably right in substituting *ἄρα* for *ἀν*, the latter word being, as Hermann remarks, entirely out of place in the passage. Other suggestions are as follows: *πέτρερα πρότερον ἐπιστένω*; *Dind., Wund.* *πέτρερα πρότερ' ἀν ἐπιστένω*; *Brunck, Erfurdt.* *πέτρερα πρότερ' δρ ἐπι-*
στένων; Paley.

τέλεα] So Herm. and Prof. Campb. after the MSS, for which Musgrave proposes *μέλεα*, which is adopted by Dind., Wund., and Prof. Paley. But the lines which follow (e. g. *κοινὰ δ' ἔχειν τε καὶ μέλλειν*) are in favour of the reading *τέλεα*, implying as they do that the present and the future sorrow are equally placed beyond doubt. If *τέλεα* be retained, it is better to understand it in the ordinary sense of *τέλεια* ('perfect' 'consummated') than as an equivalent for *τελευταῖα* in accordance with Hermann's suggestion, who compares Aesch. *Agam.* 1513 *τέλεος νεαροῦ ἐπιθύμας*. I prefer too to retain the marks of interrogation after *ἐπιστένω*...which give life and animation to the passage. Tr. 'which, ah which of these ca-

lamities am I now to mourn?
which of these calamities is more
certainly realised? I cannot in
this misery decide'.

950 *μένομεν*] The MSS give *μέλλομεν*, for which Hermann, Erfurdt and Prof. Campbell have adopted *μέλμενα* 'an object of care', while the reading of the text is preferred by Dindorf, Wunder, Prof. Paley and the late Mr Shilleto. 'The one we see before our eyes in the palace, the other we await in fear; and there is little to choose between present and expected sorrow'.

955 *ἄποκισσειν...θάνοιμε*] For these optatives, see note on *v. 655*. 'O that some freshening gale would breathe upon me at this hearth to waft me from these regions, that I die not for very fear as I catch the first sight of the valiant son of Zeus!'

Ἐπουρος, for which *ἄπουρος* has been proposed in anticipation of *ἀποκισσειν*, is retained by Hermann, who at the same time observes that it is no mere equivalent for *ὄρφιος* but is to be taken in combination with *ἔστιτης*: *aura in ipso hoc loco exorta*.

- μοῦνον εἰσιδούσ' ἄφαρ·
 ἐπεὶ ἐν δυσαπαλλάκτοις ὁδύναις 960
 χωρέν πρὸ δόμων λέγουσιν ἀσπετόν τι θαῦμα.
 ἀντ. Ἀγχοῦ δ' ἄρα κού μακρὰν 962
 προύκλαιον, ὀξύφωνος ὡς ἀηδών.
 ξένων γὰρ ἔξομιλος ἥδε τις βάσις.
 πᾶ δ' αὖ φορεῖ νιν; ὡς φίλου 965
 προκηδομένα, βαρεῖαν
 ἄγιοφον φέρει βάσιν.
 αἰαῖ, ὅδ' ἀναύδατος φέρεται.
 τί χρή, θανόντα νιν, ἡ καθ' ὑπνον ὄντα κρίναι; 970
- Τ.Λ. Ὄμοι ἐγὼ σοῦ,
 ὡς πάτερ, ὥμοι ἐγὼ σοῦ μέλεος.
 τί πάθω; τί δὲ μήσομαι; οἴμοι.
- στρ. ΠΡ. σίγα, τέκνου, μὴ κινήσῃς
 ἀγρίαν ὁδύνην πατρὸς ὠμόφρονος. 975
 ζῆ γὰρ προπετής. ἀλλ' ἵσχε δακῶν

959 μοῦνον] Hermann alone of all the editors regards this word as an adjective, understanding it as an allusion to the loss of Deianira in the sense of 'solum superstitem'.

"Ασπετόν τι θαῦμα, 'a prodigy of infinite woe.'

963 προύκλαιον] Cf. Eur. *Alc.* 526. 'So then he was near at hand and not far off, the while I wept for his coming like a shrill-voiced nightingale. For lo! I hear the unfamiliar tread of stranger feet'. Hermann prefers to understand ἔξομιλος in the literal sense of the adjective, 'from a foreign land', comparing the force of the verb ἔξωμιλεσθαι in Eur. *Iph. in Aul.* 735, but the former rendering is, I think, the more expressive.

965 ὡς φίλου προκηδομένα]

'with what concern for their friend they move with a heavy noiseless tread'. A more poetic but, as I believe, less correct explanation is to regard ὡς as introducing a comparison: 'like one who mourns for the loss of a friend'. The simile reads abruptly, and we should have expected the subject of προκηδομένα to have been more clearly defined.

973 τι πάθω;) 'what is to become of me?' Ομόφρονος in v. 975 is usually explained to mean 'infuriated', 'maddened with pain'. I think however that the passage gains in dignity if we regard it as a constant epithet, descriptive of the character of Heracles, 'your lion-hearted sire'.

976 προπετής] 'for he lives

- στόμα σόν. ΤΛ. πῶς φῆς, γέρον; ἡ δῆ;
 ΠΡ. οὐ μὴ ἔγερεῖς τὸν ὑπνῳ κάτοχον
 κάκκινήσεις κάναστήσεις
 φοιτάδα δεινὴν 980
 νόσον, ὡς τέκνου. ΤΛ. ἀλλ' ἐπί μοι μελέψω
 βάρος ἄπλετον ἐμμέμονε φρήν.
 ἀντ. ΗΡ. ὩΣ Ζεῦ,
 ποῖ γὰς ἥκω; παρὰ τοῖσι βροτῶν
 κεῖμαι πεπονημένος ἀλλήκτοις 985
 ὁδύναις; οἵμοι ἐγὼ τλάμων·

albeit in a swoon ; so press your lips with your teeth and keep silence'. The above is apparently the meaning of *προτερής*, which is equivalent to the Latin *pronous*. Lidd. and Scott however suggest a different rendering : 'he is drooping at the point of death'. For this use of *δακών*, cf. Aristoph. *Nub.* 1359.

978 τὸν ὑπνῷ κάτοχον] 'on no account arouse him, now that he is overcome by sleep'. For the phrase *ὑπνῷ κάτοχον*, cf. Eur. *Hec.* 1090, Aesch. *Pers.* 225. In regard to the constructions of *οὐ μὴ* in Sophocles, we have in *Aj.* 75 another example of the ordinary prohibitive future, in *Phil.* 103 the subjunctive aorist, employed, as usual, in strong negation, and, in addition to the above, two remarkable cases in which the distinction between the two constructions is less clearly marked : (i) *Oed. Col.* 176 οὐ τοι μῆποτέ σ' ἐκ τῶν ἐδράνων, 'Οὐ γέρον, ἀκοντά τις δέξει, and (ii) *Elec.* 1052 οὐ σοι μὴ μεθέψομαι ποτε.

980 φοιτάδα] 'raving'. Cf. Aesch. *Agam.* 1244, and, by way of illustration, *Phil.* 808 δέκαια φοιτῇ καὶ ταχεῖ ἀπέρχεται.

981 ἀλλ' ἐπί μοι μελέψῃ] With the exception of the late Mr Shilleto, who proposed either to omit these words altogether, or, as a less violent remedy, to replace *ἐπί* by *ἕτι*, the majority of the commentators are content to abide by the reading of the text. If *ἕτι* be accepted, we shall render the passage thus : 'Still even now in my misery I feel my heart pondering over an infinite weight of woe', while, if no change is made, the sense will be something as follows : 'True, did not my heart rise in conflict against me with an infinite weight of woe'. It has not, I think, been noticed that the words *ἐπί μοι μελέψῃ* are found again only a few lines lower in v. 995. This is to a certain extent an argument in favour of Mr Shilleto's alteration.

984 *The waking of Heracles.*

παρὰ τοῖσι = παρὰ τέοσι, the Ionic dative of *τις* which appears in Herod. 1. 37. So again in v. 1119 we have the similar form *θεοις*. Cf. Matth. *Gk. Gram.* 152, obs. 1. With *ἡ δὲ* in v. 987 supply *ὑβοσ*, or perhaps *δύνη* from *δύναις* in the previous line.

ἡ δ' αὐτὸν μιαρὰ βρύκει. φεῦ.

ΠΡ. ἀρ' ἔξηδης, ὅσον ἦν κέρδος
συγῇ κεύθειν, καὶ μὴ σκεδάσαι
τῷδ' ἀπὸ κρατὸς

βλεφάρων θύπνου; ΤΛ. οὐ γὰρ ἔχω πῶς ἀν
στέρξαιμι κακὸν τόδε λεύσσων.

ΗΡ. Ὡ Κηναλα κρηπὶς βωμῶν,
ιερῶν οἴαν οἴων ἐπὶ μοι
μελέψιν χάριν ἡνύσσω, ὥς Ζεῦ.
οἴαν μ' ἄρ' ἔθου λάβθαν, οἴαν

992 οὐ γὰρ ἔχω] 'Alas ! I know not how I can bear it when I look on this woe'.

994—1016] With regard to the text and arrangement of this passage I have followed the united authority of Hermann, Dindorf and Prof. Campbell, the only point on which they are at variance being a comparatively unimportant one, i. e. whether καταδερχθεῖς (Herm.) or καταδερχθῆναι (Dind., Campb.) is to be read in v. 1000. Wunder, on the other hand, has introduced several alterations against the authority of the MSS, e. g. in omitting the words χωρὶς Σῆρος in v. 1003 and the entire passage τόδε ἀκήλητον μαυλας ἀνθος καταδερχθῆναι, and in transposing v. 998 so as to make it follow the opening line of the speech.

ώ Κηναλα κρηπὶς βωμῶν] 'Alas for the altar I founded at Cenaeum'. For illustrations of the idiom, cf. Aristoph. *Vesp.* 835, Herod. I. 194, and Dem. *Lacr.* 926. It is especially frequent in Lucretius, who employs it in the following passages to which Mr Heitland has kindly referred me : *Lucr.* I. 474, II. 501, v. 24.

996 ἤτισσω] The middle voice presents great difficulties, and ἤτισάμην 'I have obtained', or ἤτισας 'you have given me', is unquestionably what we should have expected in its place. Cf. χρέας ἤτισασθε, Aesch. *Prom.* 719. Hermann explains it as follows: 'what a poor return for that sacrifice have you reaped in my miserable state'. I must confess that the words ἐπὶ μοι μελέψιν appear to me incapable of any such interpretation, and Hermann, after suggesting the above rendering, arrives apparently at the same conclusion.

997 ήθου λάβθαν] According to Eliott, the present passage is an example of the σχῆμα πρὸ τὸ σημανθένεν, ήθου λάβθαν being virtually equivalent to ἐλαβήσου: 'with what contumely hast thou visited me!' I should have preferred the simpler and more forcible rendering 'what an object of horror hast thou made me!' were it not that the line which follows is clearly incompatible with this interpretation. Compare moreover the expression τόδε μ' αὐτὸν λαβάται in v. 1031. The combination of θέσθαι with a substantive is a favourite

ἢν μήποτ' ἔγω προσιδεῖν ὁ τάλας
ῶφελον ὅσσοις, τόδ' ἀκήλητον
μανίας ἄνθος καταδερχθῆναι.

1000

τίς γὰρ ἀοιδός, τίς ὁ χειροτέχνης
ἰατορίας, ὃς τὴνδ' ἄτην
χωρὶς Ζηνὸς κατακηλήσει;
Θαῦμ' ἀν πόρρωθεν ἴδοιμην.

ἢ ἔ,

ἔἄτε μ', ἔἄτε με δύσμορον εὐνάσαι·
ἔἄθ' ὑστατον εὐνάσαι.

1005

πᾶ μου φαύεις; ποῖ κλίνεις;
ἀπολεῖς μ', ἀπολεῖς.
ἀντέτροφας ὁ τι καὶ μύση.

one with Sophocles. Compare, amongst other passages, *Oed. Tyr.* 134, *τὴνδ' θεοῦ ἐπιστροφὴν*, *Oed. Col.* 466, *θοῦ νυν καθαρώμόν*, and *Aj.* 536, *πρόνοιαν ἦν θοῦν*.

1000 *καταδερχθῆναι*] *καταδερχθεῖς Herm.* from considerations of metre, who is followed by Erfurdt. But the license is not an unusual one, and, with this exception, the evidence both external and internal is entirely in favour of the infinitive. For *δέος* in the sense of *ἀκμή*, cf. Aesch. *Agam.* 720, and, by way of illustration, *μαρτίας δεινός... ἀνθηρὸς τε μένος* (*Antig.* 960) and *ἡνθηκεν* in v. 1089 of the present play.

1001 *τίς ὁ χειροτέχνης*] The presence of the article is explained by Hermann as arising from the introduction of the relative clause, *δε τὴνδ' ἀγνω κατακηλήσει*. Primarily the poet may have intended no more than *τίς δούλος κατακηλήσει*; Tr. 'for what charmer is there, aye, where is the leech so skilful in healing,

who shall lull my pain to rest,
save only Zeus?'

1004 *θαῦμ' ἀν πόρρωθεν ἴδοιμην*] I should regard him as a wonder from afar'. None of the suggestions which have been proposed in connexion with this passage are entirely satisfactory. I have adopted the rendering of Linwood, which is accepted by Prof. Paley. Hermann has in turn proposed three alterations, (i) to add a note of interrogation, by which he obtains the following sense: *miraculumne ex longinquō visurus sum?* (ii) *θαῦμ' ὃν πόρρωθεν ἴδοιμην*, and (iii) in his latest edition he reads *θαῦμ' ἦν πόρρωθεν ἴδοιμην*, 'which calamity may I one day contemplate from afar like some prodigy?' In the line which follows, *εὐνάσαι*, if genuine, is a *ἕπαξ λέγμενον* in place of *εἴνασθῆναι*.

1008 *μέσηγι* *al. μίσαι*, but the omission of *δι* may be illustrated by the following passages: *Oed. Tyr.* 1231 *τῶν δὲ τημονῶν Μάλιστα λυπούσι* *al. φανώσ' αὐδαίρειοι*, *Oed. Col.* 395 *ὅς νεοι πέσῃ*

ἡπταὶ μου, τοτοτοῖ, ἥδ' αὐθ' ἔρπει. πόθεν ἔστ', ω
πάντων Ἐλλάνων ἀδικώτατοι ἀνέρες, οὓς δὴ
πολλὰ μὲν ἐν πόντῳ, κατά τε δρία πάντα καθ-
αίρων,

ἀλεκόμαν ὁ τάλας, καὶ νῦν ἐπὶ τῷδε νοσοῦντι
οὐ πῦρ, οὐκ ἔγχος τις ὀνήσιμον οὐκ ἀποτρέψει;
ἢ ἔ,

οὐδὲ ἀπαράξαι κράτα βίου θέλει 1015
μολῶν τοῦ στυγεροῦ; φεύ φεύ.

ΠΡ. Ὡ παῖ τοῦδ' ἀνδρός, τοῦργον τόδε μεῖζον ἀνήκει

and *Elec.* 771 ὃν τέκη. For μνεῖ in its literal sense 'to close the eyes', cf. *Antig.* 421 μνεῖτες δ' εἴχομεν θελαν νόσον. Tr. 'you have broken what little slumber might be mine'.

1009 πόθεν ἔστ'] is usually explained by Hermann and others as an idiom, equivalent in sense to τοῦ, on the analogy of the Homeric phrase σχεδόνει δέ οἱ ἥλθεν 'Αθῆνη, with which we may further compare πλευρόθεν ταρπεῖ in v. 938. But the reproachful tone of the appeal suggests a simpler rendering: 'of what race (what stock) come ye?' an idea which is amplified in Verg. *Aen.* IV. 365–368 : *nec tibi diva parens, generis nec Dardanus auctor, perisse; sed duris genuit te causibus horrens Caucasus, Hyrcanaeque admirunt ubera tigres.*

1010 οὐδεν] Hermann considers that οἰς would have been the more natural reading. The accusative however is not only grammatically correct, but is also particularly appropriate in connexion with the verb καθ-αίρων.

1011 δρόι] Apparently a neuter form of the plural of δρός, which occurs again in Eur. *Hel.* 1326. ἀλεκόμα, 'I expended my life', 'wore myself out'. For ἀποτρέψει in the line which follows, Brunck proposes ἀπετρέψει. Hermann however makes an ingenious defence of the text by suggesting that the force of the preposition in ἀποτρέψει is possibly to 'divert or turn from other uses', e.g. from those which have been mentioned in the previous lines.

1015 διτράξαι κράτα βίου] 'to strike off my head and so end this hateful life', while with θέλει we must supply τις from the line before. The expression is a bold one, and, I am inclined to think with Wunder, corrupt.

1017 ω παῖ τοῦδ' ἀνδρός] 'son of the man here before us'. Cf. Plat. *Phil.* p. 36 D, ω παῖ κείνον τάντός. Hermann places the stop after παῖ, combining the genitive τοῦδ' ἀνδρός with the words which follow; but the demonstratives τοῦδε and τοῦτο read awkwardly in this close connexion, unless indeed we understand τοῦδ' δι-ρός as equivalent to ἐμοῦ, an

ἢ καὶ ἐμὰν ρώμαν σὺ δὲ σύλλαβε. σοὶ τε γὰρ
ὅμμα

ἐμπλεον ἢ δὶ’ ἐμοῦ σώζειν. ΤΛ. ψαύω μὲν
ἔγωγε, 1020

λαθίπονον δ’ ὀδυνᾶν οὔτ’ ἔνδοθεν οὔτε θύραθεν
ἔστι μοι ἔξανύσαι βίοτον τοιαῦτα νέμει Ζεύς.

HP. Ω πᾶι, ποῦ ποτ’ εἰ;
τὰδέ με τὰδέ με πρόσλαβε κουφίσας. 1025

Ἒ ἔ, ἵα δαῖμον.

Θρώσκει δ’ αὖ, Θρώσκει δειλαία
διολοῦσ’ ἡμᾶς

ἀποτίθατος ἀγρία νόσος. 1030

explanation which is rejected by the same editor. *Kat’ émān rō̄maν*, ‘greater than my strength can deal with’. Cf. φρονέτω μεῖχον ἢ καὶ ἄνδρ’ ίών. (*Antig.* 768.)

1019 σοὶ τε γὰρ ὅμμα] σοὶ τε γὰρ ὅμμα, *Wund.*, which, in addition to other objections, is scarcely the language of poetry. The reading of the text is retained by Dindorf, Shilleto, Prof. Campbell, and Linwood: also by Hermann in his latest editions, though in his latest he replaces it by *ἐν πλεόν*. The difficulties of the passage are twofold, (i) the position of *τε*, which according to Hermann is to be combined with *γάρ*, like the Latin *namque*, in the place of a gentle affirmative, and (ii) the omission of *μᾶλλον* with *εὐπλεόν*, a construction which is sufficiently recognised, though in *Aj.* 966, which is usually quoted in support of it, the sense is probably as follows: ‘Ajax is dead, whether to my

sorrow or to their joy, but assuredly to his own contentment’.

Tr. ‘for thou hast an eye to save him clearer than is at my command’.

1021 οὐδὲ ἔνδοθεν οὐτε θύραθεν] Cf. Eur. *Orest.* 603, τά τ’ ἔνδον εἴσοι τά τε θύρας δυστυχεῖς. ‘Yet neither by my own efforts nor by aid from without have I the power to render his life forgetful of its pain : such trials are the award of Zeus’. *Δαθίπονος* is proleptic, unless we prefer to take *ἔξανύσαι* independently, giving the full force to the compound: ‘to bring his life to a close in forgetfulness of pain’. The word *τοιαῦτα* has clearly a deictic force, ‘trials like these’: notwithstanding which, some of the commentators would render it as follows: ‘such help can Zeus alone afford’.

1026 θρώσκει] ‘springs forth’, the metaphor being taken from the leap of a wild animal. The form *ἀποτίθατος* in *v.* 1030 is apparently a *ἅπαξ λεγόμενον*.

ω Παλλάς, Παλλάς, τόδε μ' αὖ λωβάται. ἵω
παῖ,

*τὸν φύτορ' οἰκτείρας, ἀνεπίθυμον εἴρυσον ἔγχος,
παισον ἐμᾶς ὑπὸ κλήδος ἀκοῦ δ' ἄχος, φ' μ'
έχολασεν

σὰ μάτηρ ἄθεος, τὰν ὡδ' ἐπιδοιμι πεσοῦσαν
αὔτως, ὡδ' αὐτῶς, ὡς μ' ᾔλεσεν. ω γλυκὺς
"Αἰδας,

ω Διὸς αὐθαίμων,
εῦνασον εἴνασόν μ' ὀκυπέτᾳ μ' ρῷ
τὸν μέλεον φθίσας.

ΧΟ. κλύνουσ' ἔφριξα τάσδε συμφοράς, φίλαι,
ἄνακτος, οἵας οἷος ὧν ἐλαύνεται.

ΗΡ. ω πολλὰ δὴ καὶ θερμὰ *κού λόγῳ κακὰ

1031 ω Παλλάς, Παλλάς] ἵω ἵω
Παλλάς, *Prof. Campb.*, while
Hermann prints a fragmentary
line. The reading of the text,
which is accepted by Wunder
and by the Master of Trinity in
his note on Plat. *Phaedr.* 252
B, is the conjectural emendation
of Dindorf, who in the next line
replaces φύσαι by τὸν φύτορ',
a substantive recognised by He-
sychius. *Ἀνεπίθυμον*, 'none will
blame thee'.

1035 ἔχολασεν] 'hath incensed
me'. The verb appears to me
altogether too weak to suit the
occasion or the context, yet the
reading is apparently unquestioned.
Otherwise I should be
inclined to suggest ἔκδουσεν,
'wherewith I have been maimed
by thy accursed mother'. For
ἐπιδοιμι, see note on ἐπεῖδες in
v. 888.

1040 αὐτῶς, ὡδ' αὐτῶς] 'in the
same, the selfsame way'. *Αὐτῶς*
δὲ αὐτῶς *Wund.* and *Prof.*
Campb., but Hermann prefers

the reading of the text, for which
cf. *Antig.* 85, οἴν δ' αὔτως ἔγώ.
In the words γλυκὺς "Αἰδας the
appeal is to Pluto or *Zētē*
Xόδηνος.

1045 οἵας οἷος ὧν] οἵας οἷος ων
Brunck, Wund., but the accusative,
which is read by Hermann,
is the correct idiom. For
the form of expression, cf. Aesch.
Prom. 592, and for ἐλαύνεται
in this sense, cf. *Oed. Tyr.* 28. Tr.
that one such as he should be
tortured by this pain'.

1046—1111 [The speech which
follows is one of the finest in the
whole range of Greek Tragedy,
and has gained additional repute
from having been selected by
Cicero for translation into Latin
(*Tusc. Quaes.* II. 8). The ver-
sion however is not a particularly
correct or vigorous one, as will
be found on comparing it in
detail with the original.]

1046 κού λόγῳ κακὰ] καὶ λόγῳ
κακὰ, MSS, which is rendered by
Cicero as follows :

καὶ χειρὶ καὶ νάτοισι μοχθήσας ἔγω·
 κοῦπω τοιούτον οὐτ' ἄκοιτις ή Διὸς
 προῦθηκεν οὐθ' ὁ στυγνὸς Εὔρυσθεὺς ἐμοὶ¹⁰⁵⁰
 οίον τόδ' η δολῶπις Οἰνέως κόρη
 καθῆψεν ὥμοις τοῖς ἐμοῖς Ἐρινύων
 ὑφαντὸν ἀμφίβληστρον, φ διόλλυμα.
 πλευρᾶστι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας
 βέβρωκε σάρκας, πνευμόνων τ' ἀρτηρίας
 ροφεῖ ἔυνοικοῦν· ἐκ δὲ χλωρὸν αἷμά μου¹⁰⁵⁵
 πέπωκεν ηδη, καὶ διέφθαρμαι δέμας
 τὸ πᾶν, ἀφράστῳ τῇδε χειρωθεὶς πέδη.
 κοὐ ταῦτα λόγχῃ πεδιάς, οὐθ' ὁ γηγενῆς

*o multa dictu gravia, perpessu
 aspera.*

Among the proposed emendations are (i) *καὶ λόγχῃ πέρα*, which is the conjecture of Wunder, and (ii) *κοὐ λόγχῃ κακά*, which is now generally received on the authority of Hermann, though it scarcely deserves his unqualified praise. ‘O for the many deeds of daring, hardships not in name alone, that I have laboured through with hand and back!’ *Χειρὶ* (*χειρὶ Brunk*) is retained by Hermann after the inferior MSS., and is also more expressive. For the second line Cicero gives us,

*quae corpore exanlata (exant-
 lavi) atque animo pertuli*,
 which is a remarkably loose version, if he was rendering from the same text, as the word *animō* is not represented in the original, and is, as Wunder points out, out of keeping with the context.

¹⁰⁴⁸ *τοιούτον*] ‘imposed on me a suffering like this, which the crafty daughter of Oeneus has fastened upon my shoulders in the shape of a net woven by

the Furies, wherewith I perish’. For the substantive *ἀμφίβλη-
 στρον*, cf. Aesch. *Agam.* 1353,
 1558, and for the genitive de-
 pendent on *ὑφαντόν*, cf. *Phil.* 3,
*ὧ κρατίστον ταρπός Έλλήνων τρα-
 φείς*. Another explanation is to
 regard *ὑφαντόν* as simply qual-
 ifying the metaphor.

¹⁰⁵³ *ἐκ μὲν ἐσχάτας βέβρωκε]*
 For the tmesis, cf. *ἐκ δ'* ἐλώπισεν
 in v. 925. *Πνευμόνων* is the
 emendation of Süvern, and is ad-
 opted by Linwood, who char-
 acterises Hermann’s reading
 (*πνεύμονας*) as ‘perdurum’. Prof.
 Campbell edits *πνεύμονος*, which
 is objected to by Süvern on the
 ground that the Attic use con-
 fined itself to the plural. Tr.
 ‘Close-clinging it drains the ves-
 sels of my lungs: yea it hath
 even now drunk up my fresh
 life-blood, and all my bodily
 frame is wasted, enslaved by this
 invisible bond’. So Hermann
 renders the epithet *ἀφράστῳ*, com-
 paring the expression *τυφλῆς ὑπ'*
ἅτη in v. 1104.

¹⁰⁵⁸ *λόγχῃ πεδιάς*] which
 Cicero renders freely by ‘hostilis

στρατὸς Γυγάντων, οὔτε θήρειος βίᾳ,
οὐθὲν Ἑλλάς, οὔτ' ἄγλωσσος, οὐθὲν ὅσην ἐγὼ 1060
γαῖαν καθαίρων ἵκόμην, ἔδρασέ πω·
γυνὴ δέ, θῆλυς οὐσα κούκ άνδρὸς φύσιν,
μόνη με δὴ καθεῖλε φασγάνου δίχα.
ῳ παῖ, γενοῦ μοι παῖς ἑτήτυμος γεγώς,
καὶ μὴ τὸ μητρὸς ὄνομα πρεσβεύσῃς πλέον. 1065
δός μοι χερῶν σαῖν αὐτὸς ἐξ οἴκου λαβὼν

'dextra', is simply a poetical expression for the field of battle. In *θήρειος βίᾳ* the allusion is of course to the Centaurs. For the epithet *ἄγλωσσος*, cf. Herod. II. 57, and, by way of illustration, *Αντιγ. 1002* κακῷ Κλάγοντας οἰστρῳ καὶ βεβαρβαρωμένῳ. With the word 'Ἑλλὰς' Hermann proposes to understand *ἀνήρ*, while Prof. Paley, with whom I entirely agree, would supply *γαῖα* from the line which follows. Cicero apparently regards *βίᾳ* as the substantive to be understood: *non Graia vis, non barbara ulla immanitas.*

In regard to the succession of negatives in this passage (1058—1060) Elmsley proposes to replace *οὐτε* in each case by *οὐδὲν* in accordance with the well-known rule. The change however is a needless one, as the subordinate clauses do not in this case stand in opposition to the leading negative but are simply explanatory of it. Compare *Aj. 289*, where *οὐτε* and *οὐτε* are simply further expressions of the negative idea already contained in *ἄκλητος*, i. e. *οὐδὲν ὑπὲρ ἀγγέλων Κληδέας... οὐτε του κλύων Σάλπιγγος.*

1060 *κούκ άνδρὸς φύσιν*] 'and not of manly sex'. In his last edition Hermann has adopted

the following reading: *γυνὴ δὲ θῆλυς, κούκ ἔχοντος ἄνδρὸς φύσιν*. But the majority of critics will be satisfied with his original arguments in favour of the manuscript reading, more especially as in *Aj. 760* we find the similar phrase, *ὅστις ἀνθρώπου φύσιν Βλαστῶν*, where, according to Eu-stathius, the true reading is *γεγώς*. The tendency to vary his forms of expression is a special characteristic of Sophocles, and he may well have written *κούκ ἄνδρὸς φύσιν* in place of the more ordinary formula *κούκ ἀνήρ φύσιν*. We need only refer to the following instances in the present play:

ὡς ἔρποντος εἰσορᾶς ἐμοῦ. (v. 394).
ἔστιν γάρ οὕτως. (v. 475).
εἰ τι τὴνδ' ἀμαρτίαν νέμεις. (v. 483).
ἀνήρ ὅδ' ὡς ξοκεν οὐ νεμεῖν ἐμοι. (v. 1238).

1064 *παῖς ἑτήτυμος γεγώς*] 'shew yourself mine own true son'. The line, I think, means no more than this, though Prof. Paley, comparing the well-known passage in Aesch. *Eum.* (628—631), suggests a stronger rendering: 'shew yourself to have been born a veritable son', i. e. the genuine offspring of the male. On the other hand cf. v. 1200, *εἰπερ εἰ τοῦδ' ἄνδρός*.

ἐς χείρα τὴν τεκοῦσαν, ὡς εἰδῶ σάφα
 εἰ τούμὸν ἀλγεῖς μᾶλλον ἢ κείνης ὄρῶν
 λωβητὸν εἶδος ἐν δίκῃ κακούμενον.
 1070
 Ἡθ', ὁ τέκνουν, τόλμησον οἴκτειρόν τέ με πολλοῦσιν οἴκτρόν, ὅστις ὥστε παρθένος
 βέβρυχα κλαίων· καὶ τοδ' οὐδὲ ἀν εἰς ποτε
 τόνδ' ἄνδρα φαίη πρόσθ' ἵδεν δεδρακότα,
 ἀλλ' ἀστένακτος αἰὲν ἐσπόμην κακοῖς.
 νῦν δὲ ἐκ τοιούτου θῆλυς εὑρημαι τάλας. 1075
 καὶ νῦν προσέλθων στῆθι πλησίον πατρός,
 σκέψαι δὲ ὅποιας ταῦτα συμφορᾶς ὑπο
 πέπονθα· δειξω γὰρ τάδε ἐκ καλυμμάτων.
 ἴδού, θεᾶσθε πάντες ἄθλιον δέμας,
 ὄρατε τὸν δύστημον, ὡς οἴκτρῶς ἔχω. 1080
 αἰαῖ, ὁ τάλας,

1069 λωβητὸν] Cf. *Aj.* 1388. The epithet refers to Heracles only, while the words ἐν δίκῃ κακούμενον are to be connected solely with κείνης. ‘Whether you grieve more at seeing my tortured frame than hers undergoing its just punishment’. The poetry of the passage (*vv.* 1066 —1069) is lost in the condensed paraphrase of Cicero :

Huc arripe ad me manibus abstrectam pīs,
Iam cernam, mene an illam potiorem pītes.

On the other hand his rendering of πολλοῖσιν οἴκτρὸν in *v.* 1071, *gentes nostras flēbunt miseriae*, labours under the opposite defect of diffuseness.

1074 ἐσπόμην] *εἰπόμην* Elms. and Wund., in consideration of ἀλέν which precedes. But, as Hermann remarks, the aorist presents no difficulty if we take ἀλέν in close connexion with δοτέ-

νακτος. For the following line, cf. Hom. *Il.* II. 7, *ἡντε κούρη Νηπή, ηδ' ἀμα μητρὶ θέουν' ἀνελθεῖς αἰνώγει*. ‘Whereas now, instead of a hero, I am found alas! to be no better than a girl’.

1078 ἐκ καλυμμάτων] ‘unveiled’. Cf. Aesch. *Agam.* 1149, *καὶ μήρ ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων ἔσται δεδορκώς*. In place of θαλάψεν (*v.* 1082) Wunder is inclined to read θαλψέ μ’, or to understand πλευρᾶς from πλευρῶν in the succeeding verse. The verb is found in the same connexion in Aesch. *Prom.* 898, where however it is followed by an accusative. For the genitive πλευρῶν, cf. *στέρων διερροίζοσεν* in *v.* 568, and for ἀγνύμαστον in the sense of ‘tortured’, ‘harassed’, cf. Eur. *Hel.* 533. Διὼς ἀκτίς (*v.* 1086) is the ‘lightning of Zeus’.

ἢ ἔ,

ἔθαλψεν ἄτης σπασμὸς ἀρτίως ὅδ' αὐ,
διῆξε πλευρῶν, οὐδὲ ἀγύμναστόν μ' ἐάν
ἔοικεν ἡ τάλαινα διαβόρος νόσος.

ώναξ Ἀΐδη, δέξαι μ',

ὦ Διὸς ἀκτίς, πᾶσον.

ἴνσεισον, ώναξ, ἐγκατάσκηφον βέλος,
πάτερ, κεραυνοῦ. δαίνυται γὰρ αὐ πάλιν,
ἥνθηκεν, ἔξωρμηκεν. ὡς χέρες χέρες,
ὡς νῶτα καὶ στέρν', ὡς φίλοι βραχίονες, 1090
νῦμεῖς ἐκεῖνοι δὴ καθέσταθ', οὐ ποτε
Νεμέας ἔνοικον, βουκόλων ἀλάστορα,
λέοντ', ἄπλατον θρέμμα κάπροσήγορον,
βίᾳ κατειργάσασθε, Λερναίαν θ' ὕδραν,
διφυῇ τ' ἄμικτον ἵπποβάμονα στρατὸν 1095

1089 *ἥνθηκεν*] See note on *ἀνθος* in v. 1000, which may be further illustrated by such expressions as *νίσσος...τέθηλε* (*Phil.* 259), and *πάδος ἀνθεῖ* (*Aesch. Chœph.* 996). Prof. Paley considers that this verse has been interpolated, but the succeeding appeal (ὦ νῶτα καὶ στέρν' κ.τ.λ.) would, I think, read abruptly, if it followed directly upon the words *δαίνυται γὰρ αὖ πάλιν*.

1090 ὡς φίλοι βραχίονες] 'O arms of mine'. The well-known phrase in Homer points, I think, to this rendering rather than to the following, which has been proposed as an alternative: 'O arms, once my pride'. The phrase *ἐκεῖνοι δὴ καθέσταθ'* is usually explained thus: 'are you indeed those selfsame arms, which erst o'ercame the lion that haunted Nemea?' Prof. Paley, however, with whom I entirely agree, understands *ἐκεῖνοι* to mean 'have you

come to this state?', indeed the special force of the verb *καθέσταθεν* is lost if we accept the former explanation.

1093 *ἄπλατον*] For *ἄπλατον* in the general sense of *δεινός*, cf. *Aj.* 255, and Eur. *Herc. Fur.* 399, ὃς *ἄπλατον ἀμφεικτὸς θεικ'* ἔφρορει. The line as a whole recalls *Oed. Col.* 1277, *πατρὸς* Τὸ δυστρόσιοτον κάπροσήγορον στόμα.

1095 *ἵπποβάμονα*] 'horse-hoof-ed', or else 'fleet as the steed'. The former is the more probable explanation. Compare the analogous compound *κεροβάτης*, used as an epithet of Pan in Aristoph. *Ran.* 230, where it is commonly understood in a similar sense. For *ἄμικτος* in the sense of 'savage', 'unsociable', cf. Eur. *Cycl.* 429, Thuc. I. 77, 8, and, by way of illustration, *Aesch. Eum.* 69, *εἰς οὐ μύρνυαι Θεῶν τις, οὐδὲ ἄνθρωπος, οὐδὲ θῆρ ποτε*.

θηρῶν, ὑβριστήν, ἄνομον, ὑπέροχον βίαν,
 Ἐρυμάνθιόν τε θῆρα, τόν θ' ὑπὸ χθονὸς
 "Αἰδου τρίκρανον σκύλακ', ἀπρόσμαχον τέρας,
 δεινῆς Ἐχίδνης θρέμμα, τόν τε χρυσέων
 δράκοντα μῆλων φύλακ' ἐπ' ἐσχάτοις τόποις.
 ἄλλων τε μόχθων μυρίων ἐγευσάμην, 1101
 κούδεις τροπαῖ ἔστησε τῶν ἐμῶν χερῶν.
 νῦν δ' ἀδ' ἄναρθρος καὶ κατερρακωμένος
 τυφλῆς ὑπ' ἄτης ἐκπεπόρθημαι τάλας,
 ὁ τῆς ἀρίστης μητρὸς ὀνομασμένος, 1105
 δ τοῦ κατ' ἀστρα Ζηνὸς αὐδῆθεὶς γόνος.
 ἀλλ' εὐ γέ τοι τόδ' ἵστε, κὰν τὸ μηδὲν ὡ
 κὰν μηδὲν ἔρπω, τὴν γε δράσασαν τάδε
 χειρώσομαι κάκ τῶνδε. προσμόλοι μόνον,
 ἦν ἐκδιδαχθῆ πᾶσιν ἀγγέλλειν ὅτι. 1110
 καὶ ξῶν κακούς γε καὶ θανὼν ἐτισάμην.
 ΧΟ. ω τλῆμον 'Ελλάς, πένθος οίον εἰσορῷ
 ἔξουσταν, ἀνδρὸς τούδε γ' εἰ σφαλήσεται.
 ΤΔ. ἐπεὶ παρέσχες ἀντιφωνῆσαι, πάτερ,

1100 ἐπ' ἐσχάτοις τόποις] 'in the farthest west'. Compare, by way of illustration, *Ai.* 805, 874, and Aesch. *Prom.* 356. Τὸν ἐμῶν χερῶν, 'over my prowess' and, by consequence, 'over my defeat'. For ἐκπεπόρθημαι, cf. *Ai.* 896. 'But now with joints unhinged, and in a manner torn to shreds, I am wasted with misery by an unseen foe.'

1107 κὰν τὸ μηδὲν ὡ] κὰν τὸ μηδὲν ὡ, κὰν μηδὲν ἔρπων *Herm.*, an alteration which has found no favour with the other editors, as creating a needless difficulty in regard to the construction of κάν. 'But of this be well assured, even though I am as nought, and walk the earth as one of no account, still even so will I lay

a heavy hand on her who hath done this'.

1111 [With the whole of the above speech the student should carefully compare the corresponding one in the *Hercules Furens* of Euripides (1340 seq.), certain portions of which, more especially vv. 1353—1357, would appear to have been directly imitated from it.]

1114 *Hyllus explains to his father the real cause of these disasters, and receives his final instructions. Thereupon a procession is formed, which, as the play closes, bears Heracles to the funeral pyre on the summit of Oeta.*

1114 ἐπεὶ παρέσχες] εἰπερ πάρεστω, *Wunder*, a needless al-

σιγὴν παρασχὼν κλῦθί μου, νοσῶν ὅμως. 1115

αἰτήσομαι γάρ σ' ὃν δίκαια τυγχάνειν.

δός μοι σεαυτόν, μὴ τοσοῦτον ὡς δάκνει

θυμῷ δύσοργος. οὐ γὰρ ἀν γνοίης ἐν οἷς

χαλρεῖν προθυμεῖ κἀν ὅτοις ἀλγεῖς μάτην.

ΗΡ. εἰπὼν δὲ χρῆξεις λῆξον ὡς ἐγὼ νοσῶν 1120

οὐδέν ἔννίημ' ὃν σὺ ποικίλλεις πάλαι.

ΤΛ. τῆς μητρὸς ἦκα τῆς ἔμῆς φράσων, ἐν οἷς

νῦν ἔστιν οὶς θ' ἥμαρτεν οὐχ ἔκουσια.

ΗΡ. ὁ παγκάκιστε, καὶ παρεμνήσω γὰρ αὐ

τῆς πατροφόντου μητρός, ὡς κλύειν ἐμέ; 1125

ΤΛ. ἔχει γὰρ οὕτως, ὥστε μὴ σιγᾶν πρέπειν.

teration, as the verb may be repeated intentionally in the following line: 'as you have allowed me to reply, so allow me a hearing'. In v. 1117 the readings vary between *δάκνη* and *δάκνει*, while the entire verse is omitted in some of the MSS. In Hermann's opinion neither this nor the preceding line are essential portions of the text, and he suggests the possibility of their having been introduced from a different edition of the play. If we accept them as genuine, it is difficult to understand the reasons which have led Hermann and Prof. Campbell to edit *δάκνη* rather than *δάκνει*. If *δάκνη* is to be regarded as a subjunctive, the order of the words is indefensible, while, as a form of the 2nd person indicative passive, it is equally open to objection. The construction of the sentence is as follows: *μὴ τοσοῦτον δύσοργος* (*ὅν*) *ὡς* (=*ὅσον*) *δάκνει*. 'Place yourself in my hands, not in the irritation of anger proportioned to your suffering; otherwise you will never understand in what respects your

joy is premature and your sorrow groundless'. 'Ἐν οἷς, i. e. the punishment of Deianira: ἐν θρούς, i. e. the cause of your suffering. The scholiast, who is followed by Wunder and others, connects *μάτην* with *προθυμῆ* no less than with *ἀλγεῖς*. It seems to me preferable to take *προθυμῆ* alone, understanding the verb in its strongest sense: 'you are *too eager* to exult'. The entire passage is another remarkable instance of the rhetorical style affected by Hyllus. Hence the taunt which is implied by *ποικίλλεις* in the answer of Heracles.

1121 *ἐν οἷς νῦν ἔστω*] 'in what state she now is'. In the answer of Heracles notice (i) the force of the preposition in *παρεμνήσω*, denoting a casual or incidental mention, and (ii) the emphatic position of *ἔμέ*: 'what, do you venture to remind me even by a word of a mother who has slain your father, and that too in *my* hearing?' For the construction of the genitive *τῆς μητρός*, see note on *τῆς τεχρωμένης* in v. 928.

1126—1128] The simplest ex.

- HP. οὐ δῆτα τοῖς γε πρόσθεν ἡμαρτημένοις.
 ΤΛ. ἀλλ' οὐδὲ μὲν δὴ τοῖς γ' ἐφ' ἡμέραν ἔρεις.
 HP. λέγ', εὐλαβοῦ δὲ μὴ φανῆς κακὸς γεγώς.
 ΤΛ. λέγω. τέθυηκεν ἀρτίως υεσφαγής. 1130
 HP. πρὸς τοῦ; τέρας τοι διὰ κακῶν ἔθέσπισας.
 ΤΛ. αὐτὴ πρὸς αὐτῆς, οὐδενὸς πρὸς ἑκτόπου.
 HP. οἵμοι πρὶν ὡς χρῆν σφ' ἔξ ἐμῆς θανεῖν χερός;
 ΤΛ. κὰν σοῦ στραφεῖ θυμός, εἰ τὸ πᾶν μάθοις.
 HP. δεινοῦ λόγου κατῆρξας· εἰπὲ δὲ γ' νοεῖς. 1135
 ΤΛ. ἄπαν τὸ χρῆμ', ἡμαρτε χρηστὰ μωμένη.
 HP. χρήστ', ὃ κάκιστε, πατέρα σὸν κτείναστα δρᾶ;
 ΤΛ. στέργημα γὰρ δοκοῦσα προσβαλεῖν σέθεν,
 ἀπήμπλαχ', ὡς προσειδε τοὺς ἔνδον γάμους.
 HP. καὶ τίς τοσοῦτος φαρμακεὺς Τραχινίων; 1140
 ΤΛ. Νέσσος πάλαι Κένταυρος ἔξεπεισέ νιν
 τοιῷδε φίλτρῳ τὸν σὸν ἐκμῆναι πόθον.

planation of this passage is to supply the words *σιγᾶν πρέπει* with *οὐ δῆτα*, and *σιγᾶν πρέπειν* with *ἔρεις* in the succeeding line. Translate as follows:

Hyl. 'Yes, for the case stands so that silence is no longer right.'

Her. 'No, certainly not (i.e. I grant it), on the subject of her past misdeeds.'

Hyl. 'Well, you will not say otherwise in the matter of her deeds to day'.

Hermann, however, suggests an entirely different rendering. According to his view of the passage, the answer *οὐ δῆτα* negatives the entire statement of Hyllus, and not merely that portion of it which is contained in the words *σιγᾶν πρέπειν*: 'nay rather it *is* right on the subject of her past misdeeds'.

1129 *κακὸς γεγώς*] 'a bad son', for defending your mother at

the expense of your father. With διὰ κακῶν in v. 1131, cf. Eur. *Hel.* 316, πῶλλ' ἀν γένοιστο καὶ διὰ φενδὼν ἔπη. Hermann rightly objects to combining τέρας διὰ κακῶν in the sense of τέρας κακὸν. Tr. with the scholiast: 'a wonder in truth hast thou told me in ill-omened words'. In the next line πρὸς ἑκτόπου is equivalent to θύραθεν in v. 1021.

1136 ἄπαν τὸ χρῆμ'] 'here is the whole truth: she erred but with the best intent'. This punctuation is adopted by the majority of the editors including Hermann, Erfurdt, and Prof. Campbell. The scholiast however connects ἄπαν τὸ χρῆμα with ἡμαρτε, and Prof. Paley prefers to follow him. Compare however the words of Hyllus in v. 1134, εἰ τὸ πᾶν μάθοις.

HP. ίὸν ἵὸν δύστηνος, οἰχομαι τάλας.

δλωλ' δλωλα, φέγγος οὐκέτ' ἔστι μοι.
οἴμοι, φρονῶ δὴ ἔνυμφορᾶς ἵν' ἔσταμεν. 1145
ἴθ', ὡς τέκνον· πατήρ γὰρ οὐκέτ' ἔστι σοι·
κάλει τὸ πᾶν μοι σπέρμα σῶν ὄμαιμόνων,
κάλει δὲ τὴν τάλαιναν Ἀλκμήνην, Διὸς
μάτην ἄκοιτιν, ὡς τελευταίαν ἐμοῦ
φήμην πύθησθε θεσφάτων ὅσ' οἰδ' ἔγώ. 1150

ΤΔ. ἀλλ' οὔτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτίᾳ

Τίρυνθι συμβέβηκεν ὥστ' ἔχειν ἔδραν,
παιδῶν δὲ τοὺς μὲν ἔνυλλαβοῦσ' αὐτῇ τρέφει,
τοὺς δὲ ἀν τὸ Θήβης ἄστυ ναίοντας μάθοις·
ἡμεῖς δὲ ὅσοι πάρεσμεν, εἴ τι χρή, πάτερ, 1155
πράσσειν, κλύοντες ἔξυπηρετήσομεν.

HP. σὺ δὲ οὖν ἄκουε τοῦργον· ἔξήκεις δὲ ἵνα
φανεῖς ὁποῖος ὧν ἀνὴρ ἐμὸς καλεῖ·
ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι,

1144 δλωλ' δλωλα] ‘undone, undone! no more for me the light of day’. For ἔνυμφορᾶς ἵν’ ἔσταμεν, cf. *Oed. Tyr.* 1442, ἵν’ ἔσταμεν *χρεῖς*. In v. 1147, a slight difficulty is raised by the position of *μοι* in the sentence, which, according to the common interpretation, gives emphasis to the accusative: ‘call all my children and thy brothers’. I prefer however to connect it with *κάλει*, as the slight misplacement is not unusual in a familiar address: ‘call, I pray you, all those born of the same blood’. For *μάτηρ* in v. 1149, cf. *Eur. Herc. Fur.* 339.

1149 τελευταλαν...φῆμην] ‘my last disclosure of the oracles’. The scholiast wrongly suggests: i.e. τὴν τερέ τῆς τελευτῆς μον φῆμην.

1152 συμβέβηκεν] Schaefer, who was the first to remove the stop after *συμβέβηκεν*, is now generally followed: ‘it so happens that she is residing on the shore near Tiryns’. It is surprising that Hermann should be inclined to accept the far-fetched explanation of Musgrave, who renders *συμβέβηκεν* by *pactum inuit*, and understands it of an agreement made between Alcmena and Eurystheus with regard to the duration of her exile.

1157 σὸ δὲ οὐρ] Resumptive, as in *Oed. Tyr.* 310, and 971, τὰ δὲ οὖν ταρόντα συλλαβῶν θεστίσματα Κέται παρ’ “Αἰδη Πέλλυβος δέξι” οὐδενός. ‘Then hear you what are my commands, and you have reached a crisis where you will shew what sort of man you are who are called my son’.

πρὸς τῶν πνεόντων μῆδενδε θαυμένη ὑπο, 1160
 ἀλλ' ὅστις "Αἰδου φθίμενος οἰκήτωρ πέλαι.
 ὅδ' οὖν ὁ θὴρ Κένταυρος, ως τὸ θεῖον ἦν
 πρόφαντον, οὗτοι ζώντα μ' ἔκτεινεν θαυμάν.
 φανῶ δ' ἐγὼ τούτοισι συμβαίνοντ' ἵσα
 μαντεῖα καινά, τοῖς πάλαι ξυνήγορα, 1165
 ἢ τῶν ὄρεων καὶ χαμαικοτῶν ἐγὼ
 Σελλῶν ἐσελθὼν ἀλσος εἰσεγραψάμην

1160 ὑπο] ποτε *Musgr.* and *Wund.*, which is essentially weak, nor in Hermann's opinion is there any valid reason for questioning the text. It is no doubt an admixture of the two constructions *πρὸς τῶν πνεόντων μῆδενδε* and *ὑπὸ μῆδενδε τῶν πνεόντων*, which in Latin would not read amiss in the following shape: *per vivos a nemine occisum iri*. Cf. Eur. *Or.* 408, where in some editions the verse stands thus: *ἐκ φασμάτων δὲ τόδε νοσεῖς πόλων ὑπο*. We may observe in addition that *πρὸς τῶν πνεόντων* denotes in general terms the quarter from which the danger might have been anticipated, while *μῆδενδε ὑπο* limits the application to the *individual agent*.

1161 πέλαι, *Brunch*, but the optative is preferable as making the words part of the original prophecy. We have already had occasion to notice the phrase *ὁ θὴρ Κένταυρος* in connexion with *v. 680*.

1164 *τοι]* 'recent oracles of equal weight', as the force of the word is lost if we take it adverbially with *συμβαίνοντα*, which has been suggested as an alternative.

1167 *εἰσεγραψάμην]* *ἔξεγραψάμην*, *Elmsl.*, who compares Aristoph. *Ran.* 139, *Av.* 932. But the text is perfectly intelligible

in the following sense: 'I entered for myself in a tablet'; indeed the *δέλτας* mentioned in *v. 47* of the play contained no doubt the substance of these oracles. The *Selli* were a Pelasgic race, who, like the Druids, delivered from within the tree utterances which were popularly ascribed to the tree itself. See *v. 170*, which refers apparently to the same occasion, the word *δόρες* being another name for the *προφῆται* of Dodona. In Hom. *H. XVI. 235* the *Selli* are described as *ὑποφῆται αὐτοτέποδε χαμαενά*. The following quotation from a recent review embodies the latest theories on the subject of this oracle. 'There can be little doubt that the wisdom of the earliest Greek oracles — of which Dodona in Epirus was the most ancient and the chief — was originally a weather-wisdom, and that the earliest prophetesses consulted there were the birds of the air — the black doves who settled in the branches of the prophetic oak. The Dodona oracle was, in short, as it has been called, a great meteorological observatory... Soon the discovery was made that not only the birds are sensitive to the warnings of the atmosphere, but human beings as well, among them more especially women.'

πρὸς τῆς πατρώας καὶ πολυγλώστου δρυός,
 ἥ μοι χρόνῳ τῷ ζῶντι καὶ παρόντι νῦν
 ἔφασκε μόχθων τῶν ἐφεστώτων ἐμοὶ 1170
 λύσιν τελεῖσθαι· κάδόκουν πράξειν καλῶς.
 τὸ δὲ ἦν ἄρ' οὐδὲν ἄλλο πλὴν θαυμένι ἐμέ.
 τοῖς γὰρ θαυμοῦσι μόχθος οὐ προσγίγνεται.
 ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, τέκνον,
 δεῖ σ' αὖ γενέσθαι τῷδε τάνδρὶ σύμμαχον, 1175
 καὶ μὴ πιμεῖναι τούμὸν ὀξεῖναι στόμα,
 ἀλλ' αὐτὸν εἰκασθόντα συμπράσσειν, νόμον
 κάλλιστον ἔξευρόντα, πειθαρχεῖν πατρὶ.

ΤΛ. ἀλλ', ὡς πάτερ, ταρβῶ μὲν ἐς λόγου στάσιν

1168 πατρώας] ‘sacred to my sire’. Wunder raises a groundless objection to *ζῶντι*, and proposes in place of it *μέλλοντι*, which, had it been the original reading, is little likely to have been displaced by the less usual but more vigorous participle.

1174 λαμπρὰ] Proleptic, i.e. *ὅτε λαμπρὰ εἴναι*, ‘are clearly coming to pass’. The occurrence of the participle *συμβαίνοντα* (*v.* 1164) in the sense of ‘coinciding’ has induced some of the editors to prefer the same rendering in the present passage.

1176 ὀξεῖναι στόμα] ‘and not to wait for any words of mine to stimulate you’. Professor Paley, I am glad to find, adopts this rendering: indeed it is difficult to discover the grounds on which several of the best authorities, including Wunder and the late Mr. Shilleto, are in favour of making *στόμα* the accusative *after* *όξειναι* instead of *before* it. The explanation in question adds nothing to the force of the passage, while it increases distinctly

the difficulties of the construction, the introduction of an infinitive after the compound *ἐπιψένειν* being unnecessary, if not unjustifiable, when we consider the force of the preposition. Above all, the contrast which is implied by *αὐτὸν* in the line which follows points to the former as the true explanation: ‘Nay, of your own accord yield to my request and act in my behalf, having assured yourself that the best of all laws is obedience to a father’s will’. For the sentiment cf. *Antig.* 640, and for this force of *ἔξευρόσκειν*, cf. *Oed. Tyr.* 304, 441.

1179 ταρβῶ μὲν] Professor Paley finds in these two verses an illustration of the *ῥητορικὴ* which is a marked feature in the character of Hylus. He would accordingly understand *οὐάσιν* in the sense which it bears in *Oed. Tyr.* 634: ‘fearing as I do to come to an argument of words like the present I will obey you in whatever you think right’. But this parallelism of clauses savours rather of Isocrates than

τοιάνδ' ἐπελθών, πείσομαι δ' ἡ σοι δοκεῖ. 1180

HP. ἔμβαλλε χεῖρα δεξιὰν πρώτιστά μοι.

ΤΛ. ὡς πρὸς τὶ πίστιν τὴνδ' ἄγαν ἐπιστρέφεις;

HP. οὐ θάσσον οἵσεις μηδὲ ἀπιστήσεις ἐμοί;

ΤΛ. ἴδον προτείνω, κούδεν ἀντειρήσεται.

HP. ὅμνυ Διός νῦν τοῦ με φύσαντος κάρα. 1185

ΤΛ. η μὴν τὶ δράσειν, καὶ τόδ' ἔξειρήσεται;

HP. η μὴν ἐμοὶ τὸ λεχθὲν ἔργου ἐκτελεῖν.

ΤΛ. ὅμνυμ' ἔγωγε, Ζῆν' ἔχων ἐπώμοτον.

HP. εἰ δ' ἐκτὸς ἔλθοις, πημονὰς εὔχον λαβεῖν.

ΤΛ. οὐ μὴ λάβων δράσω γάρ. εὔχομαι δ' ὅμως. 1190

HP. οἰσθ' οὖν τὸν Οἴτης Ζηνὸς ὑψιστον πάγον;

ΤΛ. οἴδ', ὡς θυτήρ γε πολλὰ δὴ σταθεὶς ἄνω.

HP. ἐνταῦθά νῦν χρὴ τούμὸν ἔξαραντά σε

σῶμ' αὐτόχειρα, καὶ ξὺν οἷς χρῆζεις φίλων,

πολλὴν μὲν ὄλην τῆς βαθυρρίζου δρυὸς 1195

κείραντα, πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ

Sophocles, and the explanation of the scholiast appears to be the natural one, εὐλαβοῦμαι μὲν... μὴ οὐχ ἀπέρα μοι προτείνῃς, ‘it alarms me that I have reached such a point in our conversation, yet still I will comply in whatever you think best’.

1182 ὡς πρὸς τὸ] ‘with what object do you impose on me so eagerly this pledge of good faith?’ With the construction in the succeeding line cf. *Ai.* 75, οὐ σίγ' ἀνέξει μηδὲ δειλαρά ἀρέταις;

1186 ἔξειρήσει] ‘shall this too be declared unto me?’ The note of interrogation, which in some editions follows δράσειν, is unnecessary, the former portion of the verse being simply an amplification of τόδε. For οὐ μὴ λάβω in v. 1190, cf. *Phil.* 103, ‘there is no chance of my suffering it’.

1191 Ζηνὸς] i.e. τὸν Διός πάγον τὸν Οἰταῖον, *Wund*. For the double genitive cf. *Antig.* 1204, κόρης Νυμφῶν Ἀιδονοὶ λοιστερανοί.

1193 ἔτραῦα] ‘on this hill’. The word must not be taken in close connexion with ἔξαρντα, else we should require ἔτραυδος or some poetic equivalent. It is adapted rather to the general sense of the passage, and more especially to the concluding words of it, σῶμα τούμὸν ἐμβαλεῖν κ.τ.λ.

1196 ἄρσεν... ἀγριών θαυμοῖς] ‘the stout wild olive’. Cf. *Ure mares oleas* (*Ov. Fast.* IV. 741). The epithet is no doubt a specific one, the male plant being as a rule more robust than the female. In v. 1199 the allusion is to the κλανθμὸς or funeral lamentation, which is forbidden in the corresponding passage of *Ai.*

ἄγριον ἔλαιον, σῶμα τούμδν ἐμβαλεῖν,
καὶ πευκίνης λαβόντα λαμπάδος σέλας
πρῆσαι. γόσν δὲ μηδὲν εἰσίτω δάκρυ
ἀλλ' ἀστένακτος καδάκρυτος, εἴπερ εἰ 1200
τοῦδ' ἀνδρός, ἔρξον· εἰ δὲ μή, μενῶ σ' ἔγώ
καὶ νέρθεν ὧν ἀράιος εἰσαεὶ βαρύς.

ΤΛ. οἴμοι, πάτερ, τί εἴπας; οἴλα μ' ἐργασαί.

ΗΡ. ὅποια δραστέ ἔστιν εἴ δὲ μή, πατρὸς
ἄλλου γενοῦ του μηδὲ ἐμὸς κληθῆς ἔτι. 1205

ΤΛ. οἴμοι μάλ' αὐθις, οἴλα μ' ἐκκαλεῖ, πάτερ,
φονέα γενέσθαι καὶ παλαμνάον σέθεν.

ΗΡ. οὐ δῆτ' ἔγωγχ, ἀλλ' ὧν ἔχω παιώνιον
καὶ μοῦνον ἴστηρα τῶν ἐμῶν κακῶν.

579 as out of place at a hero's death. Compare *Samson Agonistes* (l. 1721),
*Nothing is here for tears, nothing
to wail*
*Or knock the breast; no weakness,
no contempt,*
*Dispraise, or blame; nothing but
well and fair,*
*And what may quiet us in a
death so noble.*

In the present instance the prohibition has peculiar force, as we may well suppose that at this stage Heracles was allowed the forecast of his *apotheosis*.

1202 *ἀράιος...βαρύς*] The ordinary translation 'with my heavy curse' by no means represents the full force of these epithets, which should be taken separately: 'else will I haunt thee for ever with my curse, an angry spirit even from beyond the grave'.

1203 *τί εἴπας;*] *τί μ' εἴπας*
Herm., but Wunder and Prof. Campbell adopt the reading of the text, comparing for the hiatus *Phil. 100, τί οὖν μ' διωγγας* ἀλλο

πλὴρ ψευδῆ λέγειν; With *οἴλα μ' ἐργασαί*, to which Wunder wrongly adds a note of interrogation, cf. *Phil. 928, οἴλα μ' εργάσων*. It should be noticed however that there is a distinct difference in the force of the tenses, as the perfect represents the effects of the action as still continuing.

1205 *ἄλλου γενοῦ τον]* 'be adopted by some other father'. For the word *παλαμνάον* in *v. 1207*, cf. *Elec. 587* and *Aesch. Eum. 426*. The scholiast rightly adds *αὐτόχειρα* by way of explanation.

1208] *ὦ ἔχω*] Objecting to this phrase as redundant, Hermann in his last edition has adopted *ὦς ἔχω* in its stead. The change is not for the better: indeed, as Wunder points out, the redundancy, which would have been intolerable had the order of the words been as follows (*τῶν ἐμῶν κακῶν ὧν ἔχω*), is not out of place in the present arrangement.

- ΤΛ. καὶ πῶς ὑπαιθων σῶμ' ἀν ἵδμην τὸ σόν; 1210
 ΗΡ. ἀλλ' εἰ φοβεῖ πρὸς τοῦτο, τᾶλλα γ' ἔργασαι.
 ΤΛ. φορᾶς γέ τοι φθόνησις οὐ γενήσεται.
 ΗΡ. η καὶ πυρᾶς πλήρωμα τῆς εἰρημένης;
 ΤΛ. δσον γ' ἀν αὐτὸς μὴ ποτιψάων χεροῦν
 τὰ δ ἄλλα πράξω κού καμεῖ τούμὸν μέρος. 1215
 ΗΡ. ἀλλ' ἀρκέσει καὶ ταῦτα πρόσονειμαι δέ μοι
 χάριν βραχέιν πρὸς μακροῦς ἄλλοις διδούς.
 ΤΛ. εἰ καὶ μακρὰ κάρτ' ἐστίν, ἔργασθήσεται.
 ΗΡ. τὴν Εὔρυτείαν οἰσθα δῆτα παρθένον;
 ΤΛ. Ἰόλην ἔλεξα, ὡς γ' ἐπεικάζειν ἐμέ. 1220
 ΗΡ. ἔγνωσ. τοσούτον δή σ' ἐπισκήπτω, τέκνου
 ταύτην, ἐμοὺ θανόντος, εἴπερ εὐσεβεῖν
 βούλει, πατρῷών ὁρκίων μεμυημένος,
 προσθοῦ δάμαρτα, μηδ' ἀπιστήσγε πατρί
 μηδ' ἄλλος ἀνδρῶν τοῖς ἐμοῖς πλευροῖς ὁμοῦ 1225
 κλιθεῖσαν αὐτὴν ἀντὶ σοῦ λάβοι ποτέ,
 ἀλλ' αὐτός, ὡ παῖ, τοῦτο κήδευσον λέχος.

1212 φορᾶς] *Hyl.* ‘In bearing thy body I will certainly not grudge my efforts. *Her.* And wilt thou build up too the pyre I spoke of?’ With πλήρωμα, which is the accusative of relation, we must supply the words φθόνησις οὐ γενήσεται from the former sentence. The form ποτὶ for πρὸς occurs again in an iambic verse in Aesch. *Eum.* 79. For the phrase δσον μή, ‘in all that I can do short of touching thee with my own hands’, cf. *Oed.* *Tyr.* 347, δσον μὴ χερσὶ καίνων, and Thuc. I. 111, τῆς γῆς ἔκρατον δσα μὴ προϊόντες πολὺ ἐκ τῶν δσλων. The fuller construction would be as follows: δσον γ' διν ἔργασαμην, εἰ μὴ αὐτὸς ποτιψάων με χεροῦν.

1215 καμεῖ] Cf. Eur. *Med.* 768, ‘thou shalt not lack help, so far as I can render it’. For πρόσονειμαι, cf. Aristoph. *Av.* 542. ‘Concede to me on thine own part’ is the probable force of the middle.

1221 Εγνως] ‘you are right’. An accusative after ἐπισκήπτω is found also in Eur. *Iph. in Taur.* 701 and *Arc.* 365. The connecting particle is omitted after ταύτην, because the passage which follows is merely explanatory of τοσούτον. See note on παρῆλθε in v. 900.

1227 τοῦτο κήδευσον λέχος] ‘Cherish her as thy wife’ is the rendering suggested by Wunder and others. But the phrase means more than this, being a con-

πεῖθου τὸ γάρ τοι μεγάλα πιστεύσαντ' ἐμοὶ
σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάρω.

ΤΛ. οἴμοι. τὸ μὲν νοσοῦντι θυμοῦσθαι κακόν, 1230
τὸ δ' ὡδὸν φρονοῦντα τίς ποτ' ἀν φέροι;

ΗΡ. ὡς ἔργαστειν οὐδὲν ὡν λέγω θροεῖς.

ΤΛ. τίς γάρ ποθ', ἦ μοι μητρὶ μὲν θανεῖν μόνη
μεταίτιος σοὶ τ' αὐθις ὡς ἔχεις ἔχει,
τίς ταῦτ' ἄν, ὅστις μὴ ἔξ ἀλαστόρων νοσοῖ, 1235
ἔλοιτο; κρείσσον κάμε γ', ὡ πάτερ, θανεῖν
ἢ τοῖσιν ἔχθίστοισι συνναλεῖν ὁμοῦ.

densed expression for *κήδεινσων* (*κῆδος*, *λαβών*) *τοῦτο λέχος*, ‘form an alliance by taking this woman to wife’.

1228 *πιστεύσαντα*] ‘aftershewing good faith’, a sense of the verb which borders very closely on that of obedience, and which is apparently the meaning conveyed by it in such passages as the following: *Oed. Tyr.* 625, *ὡς οὐχ ὑπείκων οὐδὲ πιστεύσων λέγεις*, and *Oed. Col.* 175, *σοὶ πιστεύσως καὶ μεταναστῶς*. *Συγχεῖ*, ‘cancels’, ‘effaces’, as in Eur. *Hipp.* 1063.

1231 *τὸ δ' ὡδὸν φρονοῦντα*] for which *τὸ δ' ὡδὲ δρᾶν φρονῆντα* has been proposed as an emendation, is accepted by Hermann and the majority of the editors as the genuine reading. The simplest explanation is I think the true one: ‘to see a father possessed of thoughts like these’. Hermann, in the endeavour to obtain a strong antithesis between *νοσοῦντα* and *φρονοῦντα*, would understand the two participles in a different sense: ‘to be angry with one whose mind is afflicted is wrong: yet who could endure to see him sensible to this extent?’

1232 *ἔργαστειν*] Desiderative, like *δραστεῖν* (*Ai.* 326).

1234 *μεταίτιος*] See note on v. 259. Here the addition of *μενη* plainly shews that the compound is to be understood in its fullest sense. The reading *σοὶ τ' αὐθις* has been altered by Schaefer into *σοὶ δ' αὐθις* to bring it into harmony with the previous clause. But we have already commented on a similar example, and we may compare in addition such passages as the following: *πολλὰ μὲν ἐν τόντρῳ, καρδὶ τε δρά τάντα καβαλῶν* (v. 1012), and *ἔχρισα μὲν* followed by *καθηκα* in v. 689.

1235 *ταῦτ' ἄν*] *τίνο'* *ἄν*, Prof. Paley, who traces the progress of the corruption into *ταῦτη* *ἄν* and thence into *ταῦτ' ἄν*. I have however retained *ταῦτ' ἄν* with Hermann, Prof. Campbell and the majority of the editors, as the neuter plural is quite in keeping with the disparaging tone of the allusion. Nor, when we consider the early occurrence of the relative in the sentence, is there any objection to our regarding *ταῦτα* as the antecedent to *ἢ*. ‘Why who on earth, when a girl has been the sole cause of

- HP. ἀνὴρ ὅδ' ὡς ἔουκεν οὐ νέμεν ἐμοὶ¹
 φθίνοντι μοῖραν ἀλλά τοι θεῶν ἀρὰ
 μενεῖ σ' ἀπιστήσαντα τοῖς ἐμοῖς λόγοις. 1240
 ΤΛ. οἴμοι, τάχ', ὡς ἔουκας, ὡς νοσεῖς φράσεις.
 HP. σὺ γάρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.
 ΤΛ. δεῖλαιος, ὡς ἐσ πολλὰ τάπορεῖν ἔχω.
 HP. οὐ γάρ δικαιοῖς τοῦ φυτεύσαντος κλύειν.
 ΤΛ. ἀλλ' ἐκδιδαχθῶ δῆτα δυσσεβέω, πάτερ; 1245
 HP. οὐ δυσσέβεια, τούμὸν εἰ τέρψεις κέαρ.
 ΤΛ. πράτσειν ἀνθραγασ οὖν με πανδίκως τάδε;

my mother's death and of you my father being in the state you are, who, I say, that was not driven mad by demons would take this creature for a wife? It is also possible to understand *ταῦτα* in the milder sense which Hermann suggests, and as a simple reference to the proposal of Heracles: 'who would choose this course?'

1238 οὐ νέμειν] οὐ νέμειν Brunck, who is followed by Wunder. The rest of the editors retain the present infinitive. The text is no doubt to be explained as a combination of two constructions, and, according to Hermann, the substitution of ὡς ἔουκεν οὐ νέμειν for οὐ νέμειν ὡς ἔουκε is in reality a form of attraction. Compare *Oed. Col.* 385, ἥδη γάρ ἔτοχες ἐλπίδ' ὡς ἔμοι θεούς Ὄπαν των ἔξεων, ψεύτε σωθῆναι ποτε; and the passages referred to in connexion with v. 57 of the present play.

1239 φθίνοντι] 'heeds not my dying request'. For μοῖραν νέμειν in this sense, cf. Aesch. *Prom.* 299, and also Eur. *Hipp.* 988. In the phrase θεῶν ἄρα which follows, it is to be noticed that the substantive ἄρα includes

both the imprecation and the punishment which it invokes.

1241 ὡς νοσεῖς φράσεις] 'soon will you admit that your senses are astray', i. e. a lucid interval will come when you will recognise the madness of your words. This is Wunder's interpretation, and, I think, the simplest one. Hermann, in order to improve the sound of the line, would rewrite it thus: οἴμοι, τάχ', ὡς ἔουκας ὡς νοσεῖς φράσειν, the construction of which he explains as identical with that of v. 1238. But in truth there is little to choose between the lines in point of euphony, while Sophocles is the last author in the world who would repeat an unusual construction within the space of four verses.

1242 ἀπ' εὐνασθέντος] Nearly all the editors, with the exception of Linwood, have followed Hermann in reading ἀπ' εὐνασθέντος in place of ἀπενασθέντος which appears in the MSS. The rhythm of the line is certainly improved by the change, which in Hermann's opinion is further suggested by the comment of the scholiast.

1247 πανδίκως] 'as my bound-

ΗΡ. ἔγωγε τούτων μάρτυρας καλῶ θεούς.

ΤΛ. τοιγάρ ποιήσω, κούκ ἀπώσομαι, τὸ σὸν
θεοῖσι δεικνὺς ἔργουν. οὐ γὰρ ἂν ποτὲ 1250
κακὸς φανέην σοὶ γε πιστεύσας, πάτερ.

ΗΡ. καλῶς τελευτᾶς, κἀπτοισδέ τὴν χάριν
ταχείαν, ὡς παῖ, πρόσθες· ὡς πρὸν ἐμπεσεῖν
σπαραγμὸν ἢ τιν' οἰστρὸν, ἐς πυράν με θῆσ.
ἄγ' ἔγκονειτ', αἴρεσθε. παῦλά τοι κακάν 1255
αὗτη, τελευτὴ τοῦδε τάνδρὸς ὑστάτη.

ΤΛ. ἀλλ' οὐδὲν εἴργει σοὶ τελειώσθαι τάδε,
ἐπεὶ κελεύεις καξαναγκάζεις, πάτερ.

ΗΡ. ἄγε νῦν, πρὶν τὴνδ' ἀνακινήσαι

en duty', in reference to the verb *πράσσεων*. For this force of the compound, see note on v. 661. No other rendering (e. g. 'rightfully', or 'without violating justice') appears to me to be in keeping with the answer of Heracles (*ἔγωγε*, i. e. *δρῦγα*) or with the general sense of the context, from both of which it is clear that Heracles requires the fulfilment of the promise not from any consideration of its intrinsic justice but simply as an act of unquestioning obedience.

1249 *τὸ σὸν...ἔργον*] 'laying before heaven your authority for the deed', i. e. the constraint you have put on me. It must be carefully noticed that the word *ἔργον* refers to the action of Heracles in requiring the promise, and not to the contemplated duties of Hyllus. Otherwise we could scarcely avoid translating *σὸν* as a predicate: pointing out to the Gods that the deed is thine'.

1251 *σοὶ γε*] Observe the emphasis, 'such a father as you have been'. For the force of *πιστεύσας*, see note on 1228.

1253 *ταχεῖαν*] A predicate: 'add this favour, that there be no delay'. Lit. 'let the favour you do me be also a speedy one'. There is considerable difficulty in regard to the punctuation of v. 1256. The comma after *ἄντη*, which was first introduced by Brunck, has been generally admitted into the text: indeed Hermann expressly condemns the rendering of the scholiast who would join *ἄντη* with *τελευτὴ* in the following sense: 'my only rest from misery is to close my life thus'. Whether we are to introduce an additional comma after *τάνδρὸς* is comparatively an unimportant question. Hermann in his latest edition is in favour of doing so, and would translate the passage thus: 'be sure that this, my death, is the final cessation from my miseries'. Prof. Campbell, on the other hand, omits it, and, as I think, rightly, the rhythm of the line being distinctly in favour of our combining *ἄντη* with *τελευτὴ* rather than with *ταῦλα*.

1259 *ἀνακινήσαι*] 'come then, my stern soul, or ever they arouse

νόσου, ὡς φυιχὴ σκληρά, χάλυβος
λιθοκόλλητον στόμιον παρέχουσ·
ἀνάπταιε βοήν, ὡς ἐπίχαρτον
τελέοντος ἀεκούσιον ἔργον.

ΤΛ. αἴρετ', ὀπαδοί, μεγάλην μὲν ἔμοι
τούτων θέμενοι συγγνωμοσύνην,

1260

1265

thy malady'. Νόσον, and not ἔαυτήν, is, as Hermann observes, the object of ἀνακυῆσαι. The same authority would supply *σε* as the subject of the verb, but I much prefer Prof. Paley's suggestion that the reference is to the bearers of the litter, who are preparing to move forward with the procession.

1260 χάλυβος} Hermann rightly objects to connecting this with what precedes. The appeal would be distinctly weakened by the addition of what is merely a cumulative epithet, while in Hes. 'Εργ. καὶ Ημ. 146 (*ἀδαμαστὸς ἔχων κρατερόφρονα θυμὸν*) the corresponding genitive adds an essential feature to the description.

1261 λιθοκόλλητον] i. e. *ferreum exhibens saxorum frenum*, Herm., 'applying a stone-confining curb of iron'. I cannot altogether accept this interpretation, as the metaphor of a clamp for binding stones appears to me singularly tasteless and unpoetical in this connexion. The image is surely taken from the training-ring where the colt is broken in by the rough and 'stone-studded' bit. I am glad to find that Prof. Paley entirely concurs in this view of the passage.

1263 τελέοντος] τελέως MSS. but, to judge from his comments on the passage, it is clear that

the scholiast must have read τελέονται, which is the future participle, the contraction being disregarded, as we usually find in anapaestic systems. Erfurdt reads τελεοῖς, while Hermann thinks that τελεῶσαι ἔκοντος is perhaps suggested in τελέως ἀεκούσιον, though he admits that the reading of the text is more in keeping with the circumstances. Tr. 'as one about to accomplish an unwelcome task but full of joy'.

1264 δπαδοῖ] οὐκ οἰκέταις λέγει, δλλὰ τοῖς ἀκολουθῶντις αὐτῷ εἶ Εἰρῆλας. Schol. For θέμενοι see note on v. 992, while the substantive συγγνωμοσύνην appears to be a δπαξ λεγόμενον in the sense of 'indulgence', 'allowance', in reference to the fact that Hyllus was acting under constraint. In place of θεῶν, which is retained by Prof. Campbell on the authority of the MSS, the majority of the editors (including Hermann, Erfurdt, Wunder and Brunck) adopt θεοῖς, which is found in the editions of Triclinius. The internal evidence is in favour of the genitive, as εἰδῆτε reads better in connexion with δγνωμοσύνην than taken independently: 'feeling how great is the cruelty of the Gods in the acts that are now being done'. For δγνωμοσύνην, cf. ἀγρόμονα in v. 473, and Demos. *de Cor.* p. 311.

μεγάλην δὲ θεῶν ἀγνωμοσύνην
εἰδότες ἔργων τῶν πρασσομένων,
οἱ φύσαντες καὶ κληζόμενοι
πατέρες τοιαῦτ' ἐφορῶσι πάθη.
τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾶ,
τὰ δὲ νῦν ἑστώτ' οἰκτρὰ μὲν ήμῖν,
αἰσχρὰ δ' ἐκείνοις,
χαλεπώτατα δ' οὖν ἀνδρῶν πάντων
τῷ τίνῳ ἄτην ὑπέχοντι
λείπουν μηδὲ σύ, παρθέν', ἀπ' οἴκων,

1270

1275

1269 ἐφορᾶσι] ‘look on at these sufferings’. The verb denotes the indifference of the bystander who looks on carelessly at another’s suffering: cf. *Ela.* 825,

τοῦ ποτε κεραυνὸς Δίος, η τοῦ
φαέθων Ἀέλιος,
εἰ ταῦτ' ἐφορῶντες κρύπτουσι
ἐκῆλοι;

1270 ἐφορᾶ] An objection is raised by the scholiast to the use of the compound on the ground that the preposition is otiose, but, as Hermann points out, it is forcible enough in connexion with a person ‘qui aliquid totum ex longinquō continet’. A more valid ground of suspicion is suggested by the occurrence of the same verb in the previous line.

1275 παρθέν'] Two questions of considerable importance have been raised in connexion with the concluding lines of the play, (i) by whom they are delivered, whether by Hyllus or the Chorus, and (ii) who is meant by παρθέν. In the Triclinian editions they are assigned to the Chorus, while in the MSS the heading is as follows: Χορὸς η

Τύλος. Again, one scholiast regards them as the address of Hyllus to the Chorus, urging them not to leave the palace till the return of the procession, while another reads ἐπ' οἴκων and interprets them in a directly opposite sense: ‘tarry not in the palace, but follow us’. Finally the text as it stands may be rendered thus: ‘neither do you be left behind in the procession from the palace’. The former of the above questions has been virtually disposed of by the editors, who by common consent have assigned the lines to Hyllus; while, in regard to the latter, it seems to me almost impossible that the person addressed can be any other than Iole. Cf. τὴν Εὐπυρελα...παρθένον in v. 1219. Granting, as Hermann suggests, that she would be little likely to accompany the procession, I should still regard her as the subject of the appeal, which I propose to render with the scholiast as follows: ‘and thou too, maiden, quit not the palace’.

Understood as an address to the leader of the Chorus, which is, so far as I can gather, the opinion of Hermann, the pas-

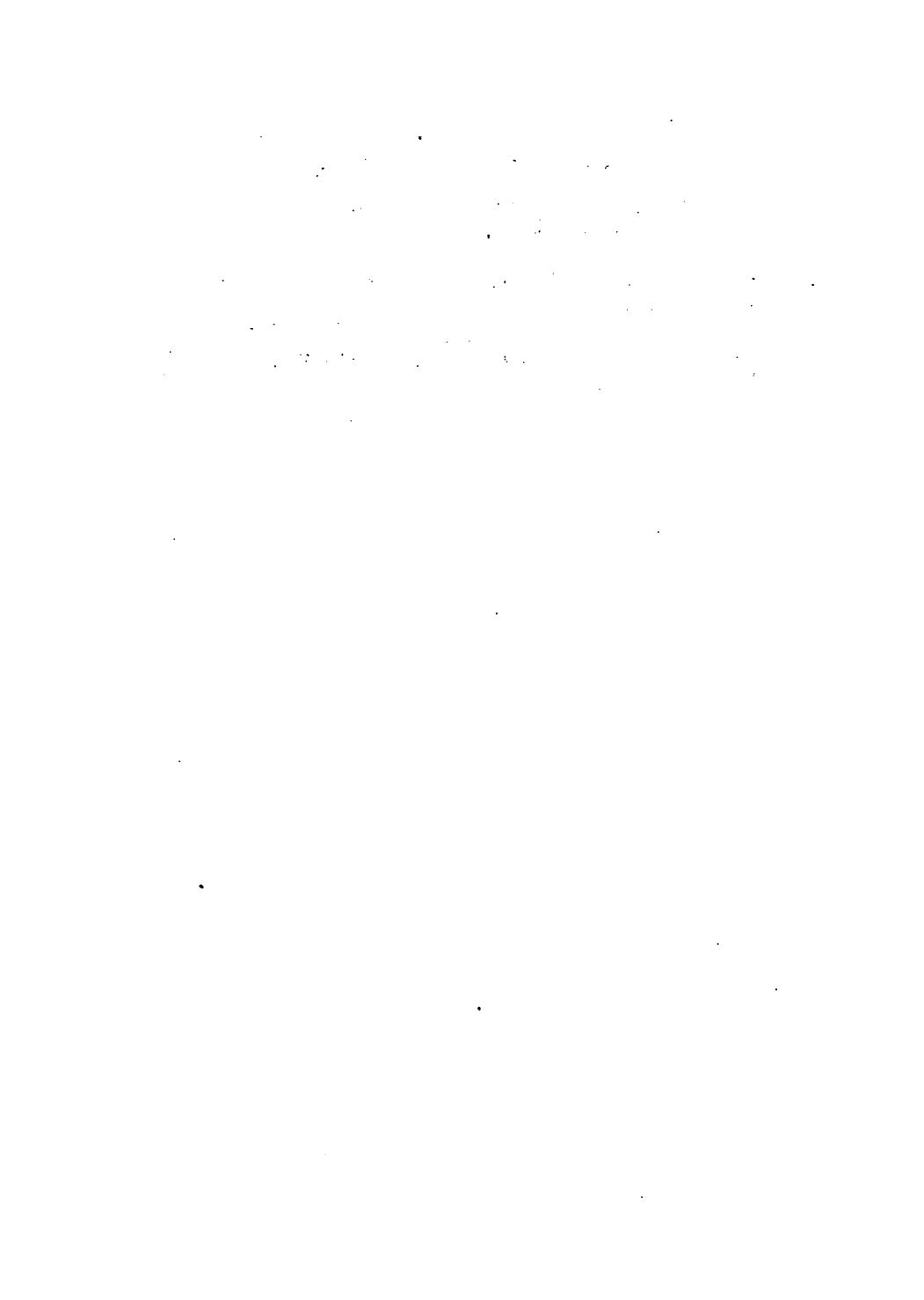
μεγάλους μὲν ἴδοῦσα νέους θανάτους,
πολλὰ δὲ πήματα καὶ καινοπαθῆ,
κούδεν τούτων ὃ τι μὴ Ζεύς.

sage would stand alone in Sophocles.

1276 *πέος θανάτους*] The phrase denotes disastrous deaths by violence. Cf. Aesch. *Choephi.* 53,

The play concludes with one of the ordinary formulas of resignation, with which compare v. 1022, 1

τοιαῦτα νέμει Ζεύς.



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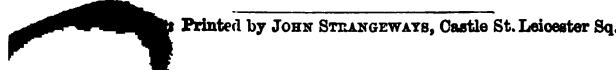
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